VOGUE

FASHIONS *for the next five months*

THE AMERICAN RACE TRACK
...what to wear: what to see

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
April 15, 1948
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"Dress by Adele Simpson" *"Hat by Chanda"* *Horst Vogue Studios*

Nylons by Mary Grey

VOGUE

April 15

How to use this issue —

1. To sell spectator sports clothes

Pages 72 through 87

2. To sell active play-clothes

Pages 126 and 127

3. To sell young cottons

Pages 118 through 121

4. To sell price-worthy slips

Pages 124 and 125

And don't miss — Page 3—Trade Edition

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How to use this issue —

1. To sell spectator sports clothes

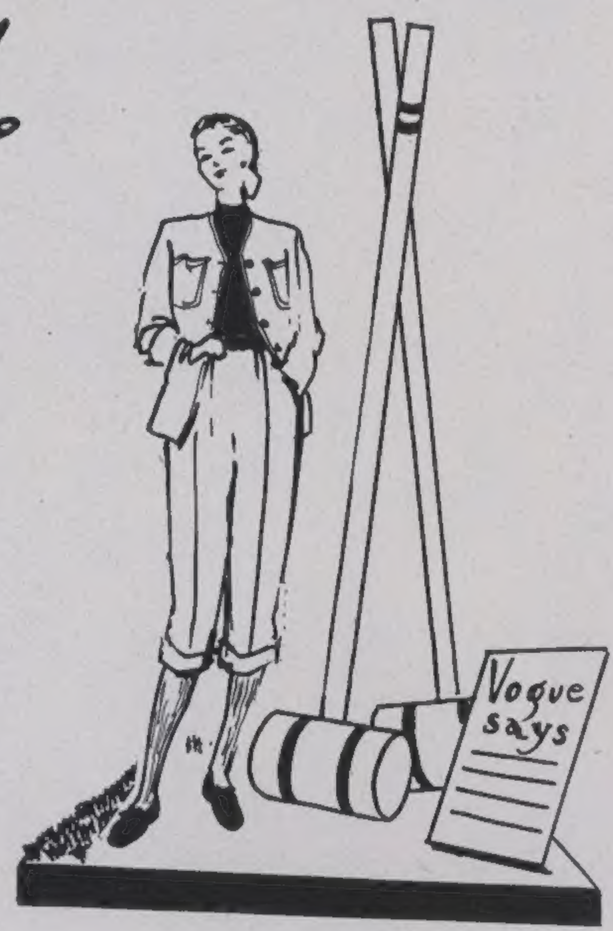
Vogue surveys the racing scene with "The American Race Track", a report of what to wear, what to see, at the races—a story that can be adapted easily to a local sports meet, class day at a nearby school, or other open-air event, to make a timely "handle" for your own presentation of linens and prints. Spectator fashions this season are more formal, more feminine, in keeping with the trend towards a more deliberately-dressed look for every occasion.

Sketched at left: our suggestion for a window to display spectator clothes in a gay setting. Pennants in pastel "silk" flutter from tall white standards at left and hang on short poles over the wall at right against a patch of "blue sky". White walls, white floor, highlight the colours of the clothes—linens or prints with newly-formal summer-day accessories: longer gloves, flowered hats, a tulle scarf. This motif can be expanded into a fashion-front of windows, with a different "Vogue Says" card in the foreground of each one to tell the fashion story. For quotations, see page 10, Trade Edition.

2. To sell active play-clothes

Pages 126 and 127 show active sports clothes culled by Vogue editors from the California market. Clean-lined, sturdy, functional, with many Friday-to-Monday uses, these clothes are at home across the country wherever the sun shines. Sprightly footnote: blue denim shorts and jacket worn with matching denim sandals.

At right we suggest a departmental display to feature active sports clothes. A corridor, possibly near elevators, is lined with a parade of mannequins dressed for play and posed against giant cardboard sports equipment. We have sketched croquet mallets; other suggestions include oars, golf clubs, fishing poles. Caption displays, Vogue Says: "Lines for play clothes: clear, uncluttered".



3. To sell young Cottons

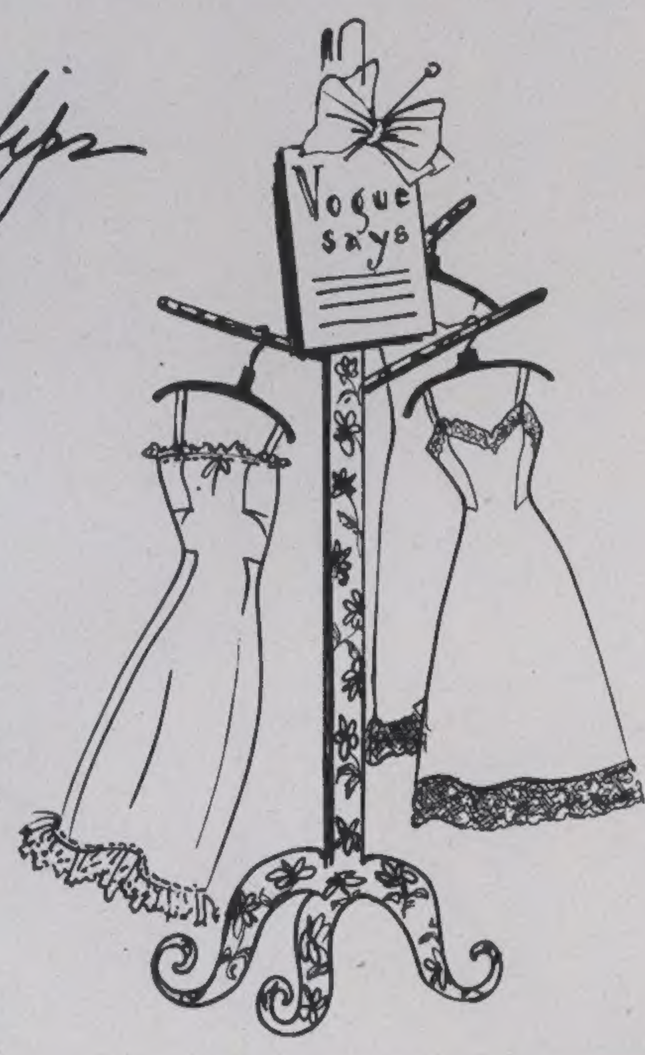
Typical of the cottons the young will want, now through September, are those reported by Vogue on pages 118 through 121. Newest are shady bottle greens, dark greys and plaids, worn with light hats, light gloves. You may want to stress similar fashions for their low upkeep, unruffled neatness.

At left we have sketched a window to attract your young public. A row of Junior mannequins strides across the front, as though hurrying to work, beneath a clock pointing to five-of-nine. A companion window might show the same clothes with a change of accessories worn by mannequins rushing in the opposite direction, going from work to dinner, while the clock says five-of-six. The window cards read, Vogue Says: "City cottons: young and polished".

4. To sell price-worthy slips

"A pretty undercover look" is illustrated in the slips shown by Vogue on pages 124 and 125. This year's summer frocks make new longer slips a "must"; sheer blouses half-reveal the dainty embroidery and laces so dear to women. Vogue, sketching slips from $4.00 to $30 retail, proves that fine materials and careful workmanship can be found at a wide range of prices.

At right we sketch a departmental display that permits the price-conscious customer to examine several slips. A clothes-tree is painted white and covered with flower-sprig decalcomanias; satin hangers hold slips of different prices. A card tied at the top reads, Vogue Says: "A pretty undercover look begins a fashion".



5. And don't miss —

"*Double summer time*" (pages 96 through 101) is Vogue's report of fashions that lead a double life, go happily in-and-out of town the live-long summer, are "at home at two places at the same time". They are made in summer's cool cloths: Shantung, tissue faille, linen, pongee, tropical worsted. . . . And, "*Shoes with S.A.* (*Shoe Appeal*)" on pages 116 and 117. New: the Louis-heeled oxford.

CORRECTION

See page 11, April 1 Trade Edition

The nightdress, upper left, is #1124, at $12.75 from DWALYNE, 320 Fifth Avenue, N. Y. C.

The nightdress, upper right, is #2908 at $6.50 from JULIANA LINGERIE, 14 East 32nd Street, N. Y. C.

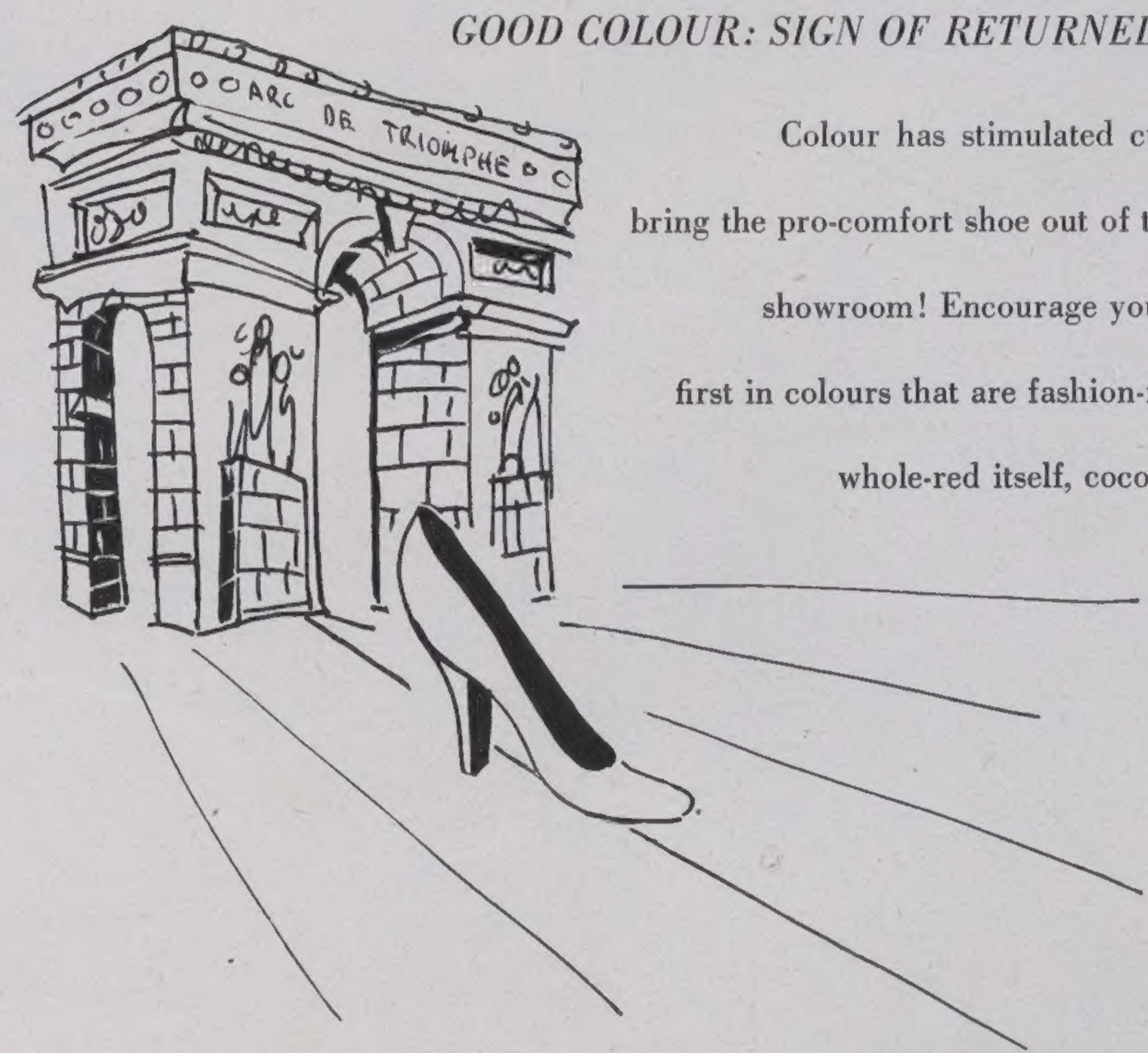
THE COMFORT CONCEALED . . .
The Fashion Obvious

There's news in the way to promote the shoe-built-for-comfort. Nowadays the formula is: stress fashion first . . . then comfort. It works!

The comfort-seeking young woman wishes to look as well as she feels! So show her the new-fashion colours, new heel heights—the newly featured mid-heel will make her feel as smart as she is secure. Show her the new-season fabrics, new lightness in construction *and* new silhouettes, cleverly modified versions of high fashion appropriate for the practical shoe. *Then* tell her the comfort story—the saga of the metatarsal and the transverse arch.Tell her the corrective facts in cheerful terms too, so you will renew her feeling of well-being.

"One-in-three-of-us complain that our feet hurt" says the American Institute of Public Opinion—*there* is the waiting list for your story!

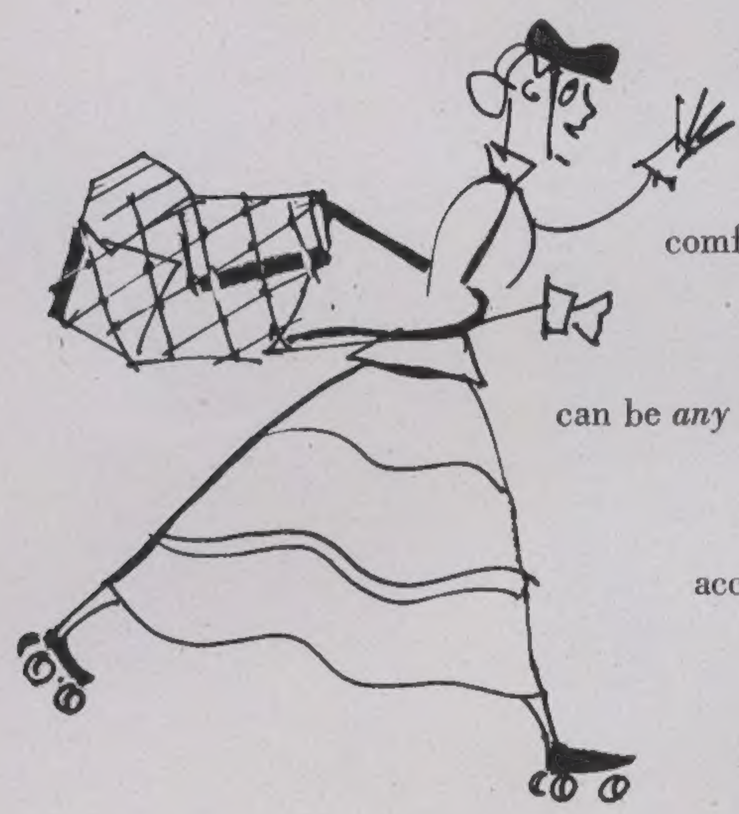
GOOD COLOUR: SIGN OF RETURNED HEALTH!



Colour has stimulated customer interest in *all* shoes—it can bring the pro-comfort shoe out of the stockroom and into the showroom! Encourage your sales staff to show the shoe for comfort-first in colours that are fashion-first: green, wine-red, grey, whole-red itself, cocoa (in order of new-interest).

HEEL AND TOE AND AWAY THEY GO

There's news in the heel and toe of shoes built-for-comfort . . . heels are now designed with a slightly narrower, slightly more curved outline—a free translation of the mid-heel now a fashion. More pointed toes (always in your stock) now are in a strong position—fashionably speaking!



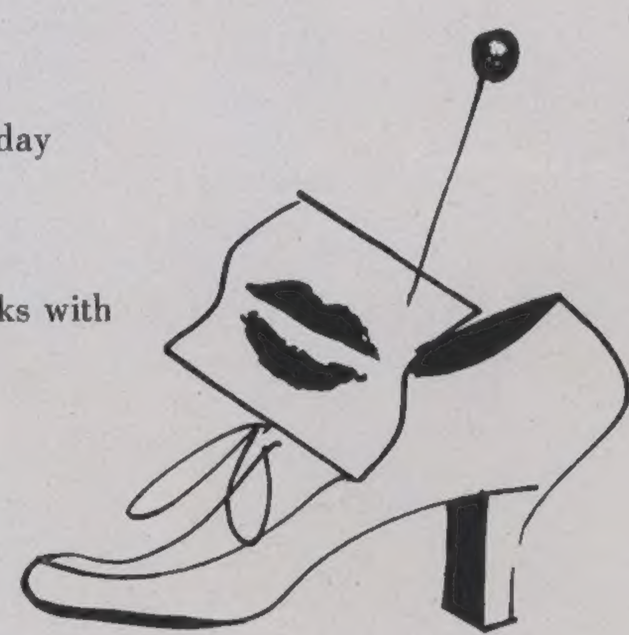
HOW OLD IS SYLVIA?

When does a customer become a candidate for a shoe of the extra-comfort variety? There *is* no definite line to draw—there is a tremendous market among women from 20 to 40 and over. A girl can be *any* age when she discovers her ambition to *do* everything is stronger than her arches—or her foot muscles—let's be accurate. It is good psychology, however, to keep "Sylvia" young!

Feature good-looking shoes to help the active young woman GO MORE, DO MORE—IN COMFORT. Comfort-loving is no disgrace—is not characteristic of any age group—it's a natural human trait in us all.

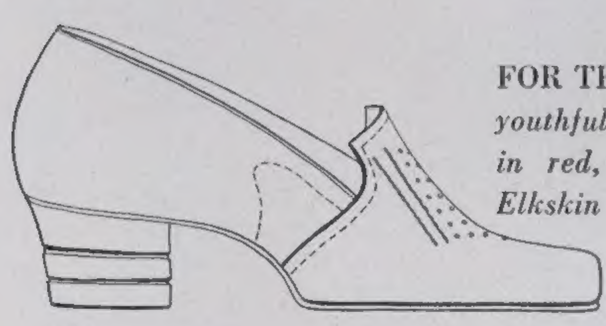
TECHNICALITIES TO THE CONTRARY

Remember when shoes with special comfort construction were dubbed "old ladies' running shoes"? Not any more! Today the transverse arch and the metatarsus are an *inside* story with fashion headlines. Advertise the smile that walks with comfortable feet—the *look* of today's styling, tomorrow's colours. You catch more customers with the beautiful than you do with the biological!



THE FASHION OBVIOUS

The comfort concealed *(continued)*

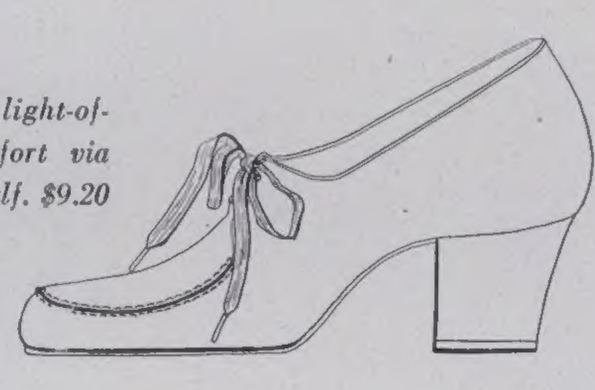


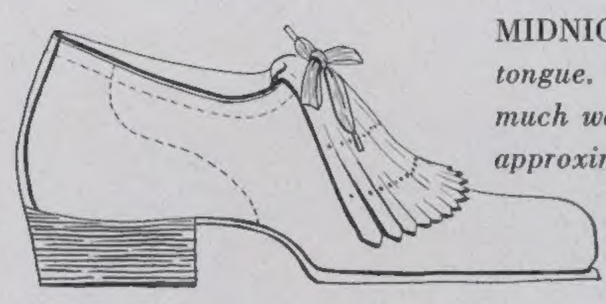
FOR THE THOROUGH SHOPPER, *tailored, trim, youthful step-in with built-up leather heel. Comes in red, too—wear red outside; comfort inside! Elkskin in red, black, brown. $6.95, #8801.*

QUEEN QUALITY SHOES, INC., *12 West 34th St., NYC*

NEW COLOUR: WINE—*a shoe newly light-of-leather, fine-to-the-eye, to the foot. Comfort via contour lift and all-over flexibility. Wine calf. $9.20 approximately, #Brigadier A151.*

STETSON SHOE CO., INC., *South Weymouth 90, Mass.*



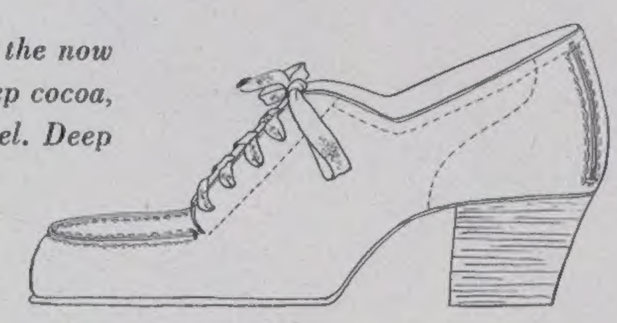


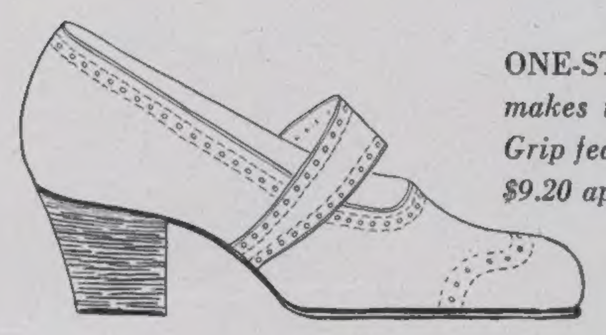
MIDNIGHT BROWN *ghillie; foot-adorning fringe tongue. Comfort via Easi-gait arch, sturdy sole for much walking. Black, brown buck and calf. $10. 10 approximately, #Patrol oxford.*

WALK-OVER, *47 West 34 St., NYC*

SURPASSES ALL ENTRANCE EXAMS; *the now look on campus and off. Fashion points: deep cocoa, llama calf, good profile to built-up mid-heel. Deep cocoa, black, $9.60, #Madcap.*

COLLEGEBRED, *47 West 34 St., NYC*



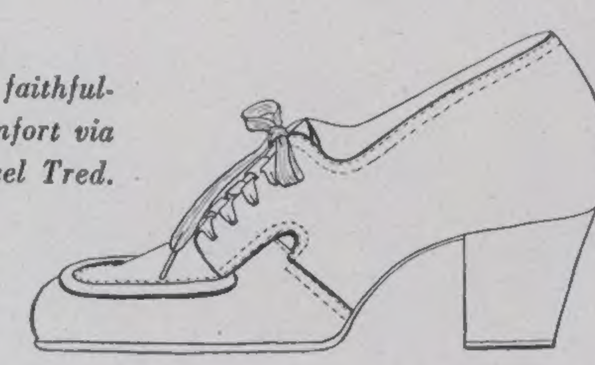


ONE-STRAP FOR FASHION, *for comfort, too. It makes the instep hug so close—an invisible Glove-Grip feature. Colours: blue, tan, black, and red. Calf, $9.20 approx. #Sabot.*

ARNOLD AUTHENTICS, *South Weymouth 90, Mass.*

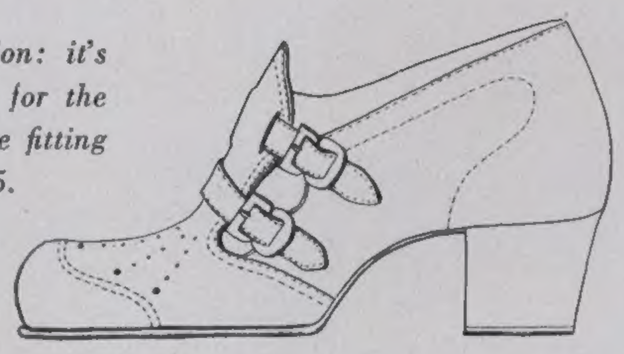
CONTEMPORARY, CONSCIENTIOUS *faithful-service silhouette, beautifully finished. Comfort via true fit, tenderized leather, and Cradle Heel Tred. Brown and black calf, $14.95, #56E3½.*

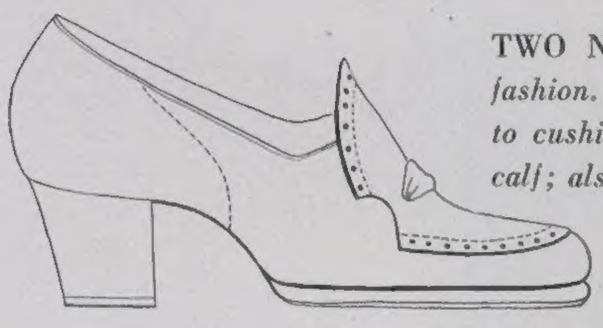
RICE O'NEILL, *1906 Washington Ave., St. Louis, Missouri*



YOUNG STEPPERS *with threefold fashion: it's red, it's strappy, it buckles (twice). Good for the young on the long run. Comfort via precise fitting arch. Brown and black elk. #Mickey, $5.65.*

NATURAL BRIDGE SHOEMAKERS, *Lynchburg, Virginia.*



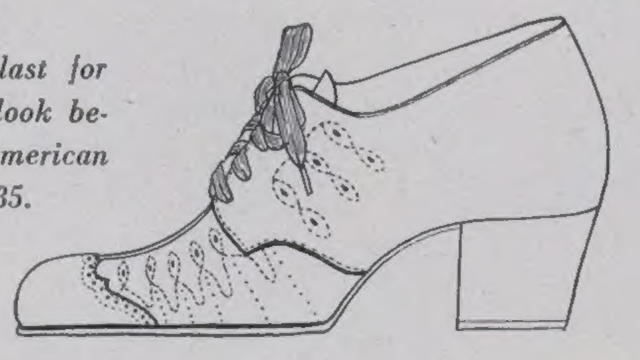


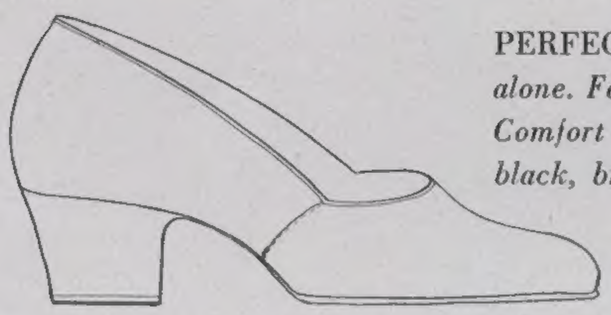
TWO NAVY-BLUE LEATHERS *combine to aid fashion. Comfort subtly supplied via wafer-platform to cushion, plus inner-aid at arch. Blue suede and calf; also black, brown, green. $5.75, #Bellaire #5.*

HOLMES AND STICKNEY, *15 Lowell Street, Portland, Maine*

GYPSY FORM STAND-BY *easy going last for consistent lovers of comfort—conservative look becoming to long, slender foot which is the American ideal. Black calfskin. "Honor" #1201, $6.35.*

NATURALIZER, *47 West 34th Street, NYC*



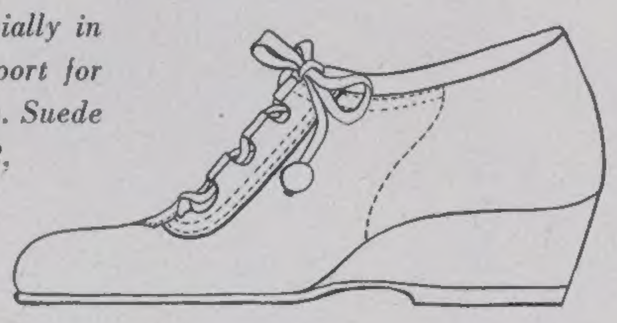


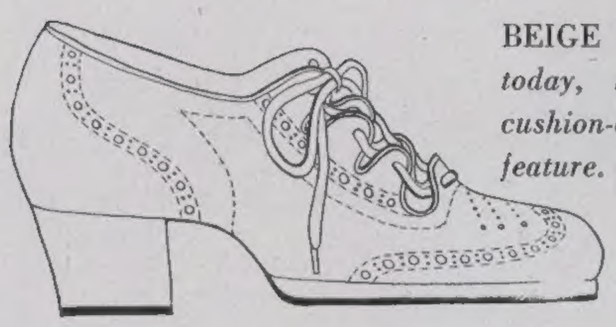
PERFECT PUMP *smart as if made for fashion alone. Fashion point: delicate look to mid-low heel. Comfort via special elements in three spots. Blue, black, brown suede, $7.35; calf, $7.55; #Artistry.*

RHYTHM STEP, *47 West 34th Street, NYC*

THE WEDGE IS WISE *for fashion—especially in red. Clever for comfort, too—it makes support for an arch without ever seeming to be a device. Suede and calf; red, black, brown, $5.90, #1532,*

GOLD CROSS, *350 Fifth Avenue, NYC*



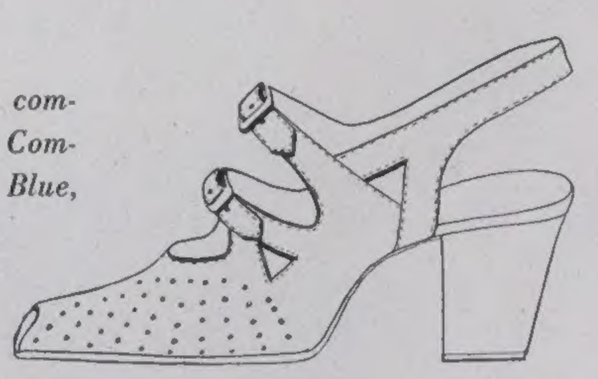


BEIGE PIGSKIN GHILLIE *to feature as fashion today, tomorrow. Natural comfort via natural cushion-effect of platform sole, plus well-hidden arch feature. $11.00, #Lacer A.*

FLORSHEIM, *15 East 43 Street, NYC*

GOOD FASHION: GREY, *a suede step-in to complete a costume subtle of key, all-of-a-tone. Completely comfortable via Matrix's special form. Blue, black and grey suede. $10.05, #Capri.*

MATRIX, *47 West 34th Street, NYC*



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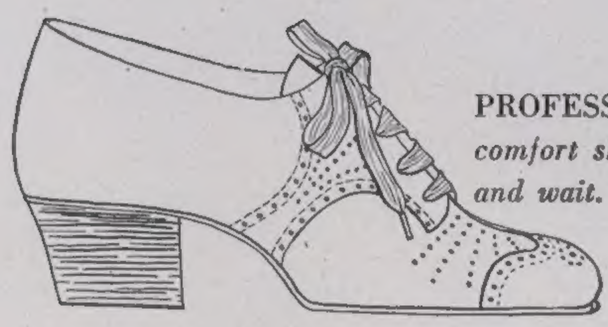
The comfort concealed *(continued)*

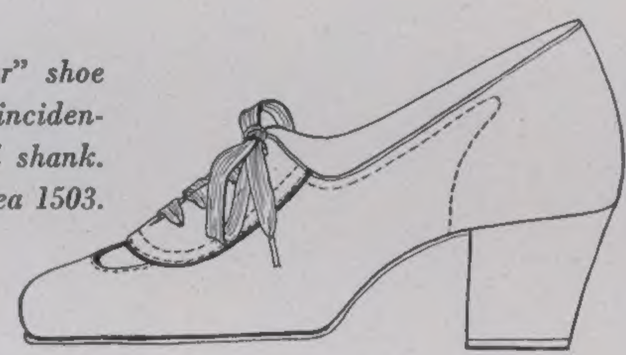


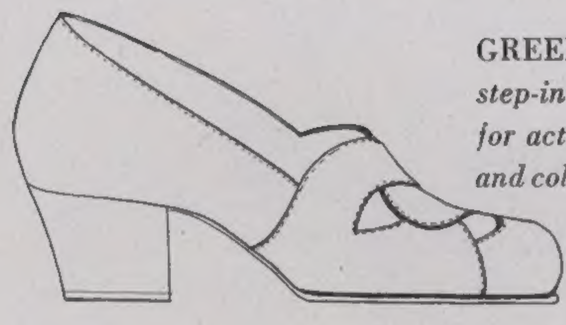
PROFESSIONAL PERFORMANCE, *ultra-classic comfort shoe. Sturdy arch-works for all who stand and wait. Kid or suede, patent trim; $6.50, #1206.*

GOLD CROSS, *350 Fifth Ave., NYC*

WINE GOES TO THE FOOT. *A "regular" shoe designed mainly for appearance's sake. It incidentally has comfort features: close heel, steel shank. Wine, green, black, brown; $5.90,#Irene Lea 1503.*

TWENTY-ONES, *Nashville, Tennessee*



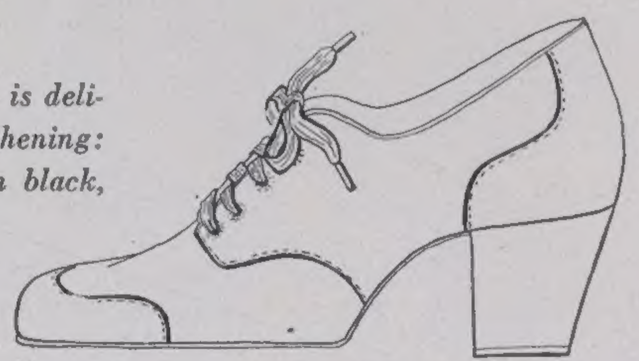


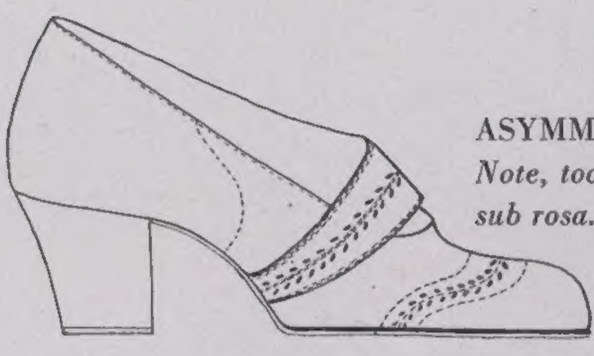
GREEN IS GOOD FASHION. *The heel of this step-in is well tapered for newness...well-tempered for activity. A shoe worth choosing in many leathers and colours. Red, green; suede or calf; $9.50, #Pagan.*

TRU-POISE, *350 Fifth Avenue, NYC*

FOR THE LONG ELEGANT FOOT *which is delicately made, requires constant, classic strengthening: shoe of two leathers, suede and calfskin in black, brown, blue; $12.50, #2 Conroy.*

JULIAN & KOKENGE, *47 W. 34th St., NYC*





ASYMMETRICAL! STRAPPY! *two fashion points. Note, too: narrow nicety of heel. Comfort included, sub rosa. Black, brown; kid or suede; $4.25, #Fran.*

STYLE ARCH, *Ripley, Ohio*

HIGH FASHION: HIGH COLOURS, *green, red suede. Gold trimmed for late day wear. Platformed for comfort; arch element. Suede kid, $9.75, #Zell.*

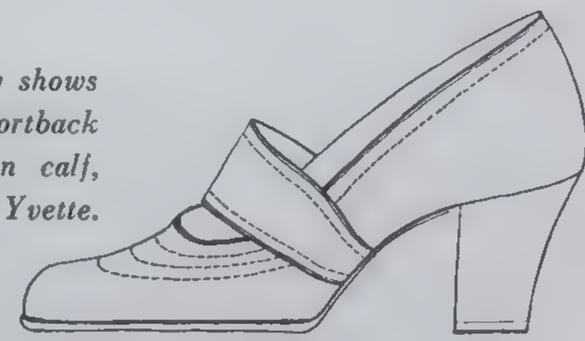
ARCH PRESERVER, *350 Fifth Ave., NYC*

COMPLETELY AT EASE. *Fashion Points newly heralded mid-heel, charcoal-cocoa colour. Comfort via ease-making gypsy seam, undetectable arch control. Calfskin, $10.25 approx., #Cabana Tie.*

WALK-OVER, *47 West 34th St., NYC*

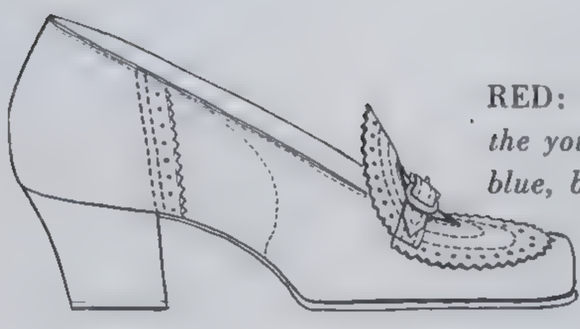
SMOOTHING SOOTHING SUEDE *skillfully designed to be as becoming as possible and to conceal the fact that comfort is its main purpose. Blue, brown, black calf, $12.00; #Field Trooper.*

JULIUS GROSSMAN, *372 DeKalb Avenue, Brooklyn, N. Y.*



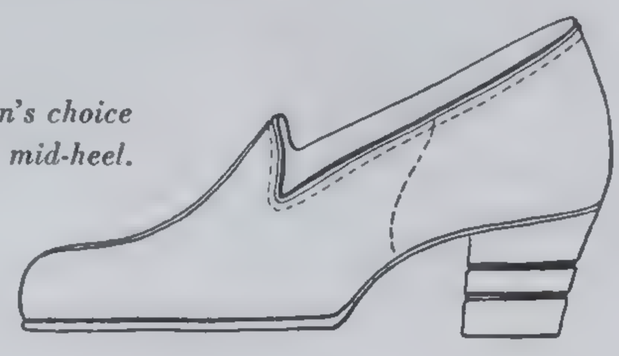
WINE-COLOUR SUEDE *step-in; side view shows new low cut and slender heel. Comfort via Shortback last plus elastic strap. Red, black, brown calf, $10.00 approx.; suede, $12.00 approx., #Yvette.*

JULIEN & KOKENGE, *47 West 34th St., NYC*



RED: BUCKLED, BECOMING, *alert fashion for the young. Comfort via Footrest arch-element. Red, blue, brown, black calf, $6.40, #361.*

KRIPPENDORF-DITTMAN, *47 West 34th Street, NYC*

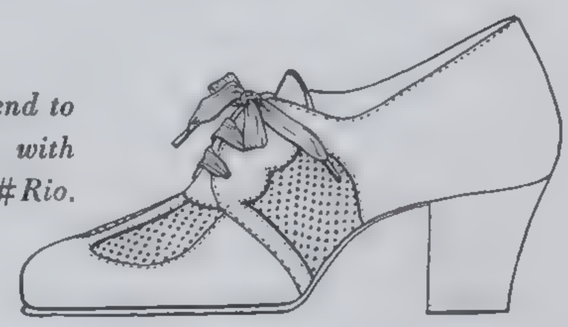


GOOD FOR MORE GOING, *active woman's choice step-in. Comfort via hand-flexed last, new mid-heel. Brown, black calf. $5.15, #4354 Ruth.*

ENNA JETTICK, *47 West 34th St., NYC*

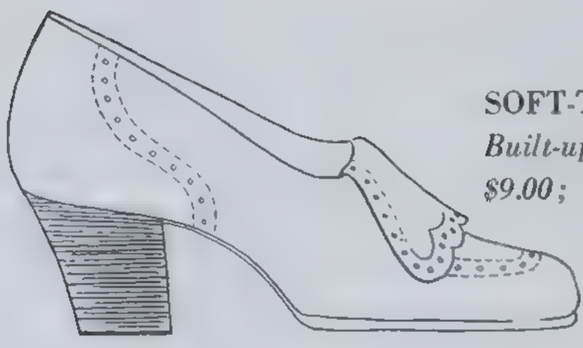
LIGHTFOOTED WALKER: *new-classic look via lighter look to mid-heel. Easy-going comfort via arch-feature. Brown calf, $8.25, #32149.*

DREW'S WALK-O-BOUT, *Lancaster, Ohio*



MESH FOR COOLTH *an extra comfort dividend to add to a shoe with arch-control. Beige mesh with light chocolate calf, or all black, blue; $9.25, #Rio.*

CANTILEVER, *47 West 34th Street, NYC*



SOFT-TOED AND BLUE: *both are good fashions. Built-up leather heel. Blue, brown, black calf, $9.00; blue buck, $9.25; #Rollins.*

CANTILEVER, *47 West 34th St., NYC*

ALL PRICES QUOTED ARE WHOLESALE

To sell fashion, quote VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: April 17 East, April 24 West of the Mississippi.

. . . to sell summer fashions

VOGUE SAYS: "Fashion for summer: light colours in town"
VOGUE SAYS: "The same silhouette for town and country"
VOGUE SAYS: "The shirtwaist dress has city manners"
VOGUE SAYS: "Linen: crisp, trim, self-possessed"
VOGUE SAYS: "Natural Shantung: in or out of town"
VOGUE SAYS: "Pongee has an airy coolness"
VOGUE SAYS: "For daytime: slim-bodied silk"
VOGUE SAYS: "After five: summer-weight damask"
VOGUE SAYS: "Satin for summer dining"

. . . to sell spectator prints

VOGUE SAYS: "Prints have an orderly pattern"
VOGUE SAYS: "A green print for a summer afternoon"
VOGUE SAYS: "News in print: turf-green and white"
VOGUE SAYS: "Summer red for a tie-print dress"

. . . to sell city cottons

VOGUE SAYS: "City cottons: the price is a point"
VOGUE SAYS: "City cottons with a nonchalant price"
VOGUE SAYS: "City cotton: dark-and-white"
VOGUE SAYS: 'City chambray: pale and cool"
VOGUE SAYS: "Chambray dresses up or down"
VOGUE SAYS: "Chambray dress: simple wardrobe staple"
VOGUE SAYS: "Fresh green gingham: crisp from nine to five"

. . . to sell young city cottons

VOGUE SAYS: "Come summer, come cottons-for-the-young"
VOGUE SAYS: "City cottons: young and polished"
VOGUE SAYS: "Young cottons are welcome to the city"
VOGUE SAYS: "The young know the virtues of cottons"
VOGUE SAYS: "Young city cotton with a little girl air"
VOGUE SAYS: "Young green cotton: as cool as it looks"
VOGUE SAYS: "City-grey cotton: suit for the young"
VOGUE SAYS: "Young suit for the city: mint green linen"
VOGUE SAYS: "Slate chambray for a young city summer"
VOGUE SAYS: "Young gingham dress: bolero for town, bare for the country"

. . . to sell summer accessories, shoes

VOGUE SAYS: "A dark cummerbund curbs a print"
VOGUE SAYS: "Wear a tiny toque with a print"
VOGUE SAYS: "Wear longer gloves with a print dress"
VOGUE SAYS: "The high-heeled oxford returns"

. . . to sell play clothes

VOGUE SAYS: "Lines for play clothes: clear, uncluttered"
VOGUE SAYS: "Play in fashions with air-clear lines"
VOGUE SAYS: "Jacket for leisure: suède cloth"
VOGUE SAYS: "White tennis dress: sleeveless, unhampering"
VOGUE SAYS: "Long shirt, long shorts"
VOGUE SAYS: "Strict jacket, brief shorts"

These new "VOGUE SAYS" cards may be ordered without charge.

VOGUE SAYS: "SUMMER BLACK: SUMMER-IN-TOWN CAPSULE"
☐ window cards ☐ floor cards

VOGUE SAYS: "TIE-PRINT: SUMMER'S NEATEST FIGURE"
☐ window cards ☐ floor cards

VOGUE SAYS: "TISSUE FAILLE: DAYLIGHT, TWILIGHT"
☐ window cards ☐ floor cards

VOGUE SAYS: "CITY CHAMBRAY: PALE AND COOL"
☐ window cards ☐ floor cards

VOGUE SAYS: "BLUE DENIM THEME FOR PLAY"
☐ window cards ☐ floor cards

VOGUE SAYS: "ANKLE-STRAP SHOE: A CHARMER"
☐ window cards ☐ counter cards

VOGUE SAYS: "YOUNG COTTONS: DARK TOWN COLOURS"
☐ window cards ☐ floor cards

Check the number of each card wanted and mail this coupon (4/15)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

FONSSAGRIVES

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Belle-ringing EXCLUSIVES in a garden-party mood for summer galas.

Left: the skirt, quilted white piqué lushly printed in grass-green, navy or scarlet, the rayon jersey top repeating the print-color, the belt, black patent leather. Sizes 10 to 18. **$110**

Right: the floating skirt, white organdy, printed in June-sky-blue and terra cotta, or in navy, apricot and lemon yellow, the rayon jersey top, the rayon tissue faille under-skirt and the soft calfskin belt all repeating the darker tone of the print. Sizes 10 to 18. **$90**

White dotted Swiss iced with imported Swiss eyelet embroidery on a ballerina skirt of fine cotton, trimmed with a matching eyelet petticoat flounce. Pink, blue, yellow. Sizes 3 to 6x, **13.95**; 7 to 12, **15.95**

B. ALTMAN & CO.
FIFTH AVENUE *NEW YORK*

Inspired by the romantic past to captivate the imaginative present

...pale flow of silk lilac-spangled chiffon,

sweeping cape of jade silk taffeta.

From our collection of Bendel Originals designed for custom-order.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

TOWLE'S OLD MASTER
TOWLE'S SILVER FLUTES
TOWLE'S RAMBLER ROSE
TOWLE'S LOUIS XIV
TOWLE'S CANDLELIGHT
TOWLE'S OLD LACE
TOWLE'S OLD COLONIAL
Sterling is the perfect gift!
BECAUSE it's beautiful to see, lovely to touch. Because you know it's in perfect taste . . . will make your friends say "Just what I wanted . . ." and *mean* it.
Your jeweler "registers" your friends' patterns, to help your gracious giving. If you're shopping for yourself, he can help you select from his wide stock of exquisite designs, perfectly fashioned in *solid* silver, the Towle pattern that suits your personality, your way of living. He can point out to you, too, the simple place-setting plan of purchase.
See your jeweler now . . . you'll appreciate his expert advice backed by his years of fine experience.
The signature of Distinction in Sterling
BRIDES: to help you with your busy days — wedding plans, gift stickers, gift lists — send 25c to TOWLE SILVERSMITHS, Dept. K-4, Newburyport, Massachusetts, and ask for *How to plan your Wedding and your Silver.*
© 1948, Towle Mfg. Co.
TOWLE
STERLING

Peck *and* Peck

Coolstripe gets a curtain call

Bowing to your generous acclaim, we've brought back Dan River's dramatic cotton Coolstripe in a city-country suitdress to earn you rave notices. Black or brown rayon stripes on impeccable white, and it tailors to charm the severest critic.
Sizes 10 to 18, 27.50. Co-starring, the hat, 8.95

Palumbo

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Vogue
April 15th, 1948

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 111, No. 7
Whole No. 1807

I. Magnin & Co.

Horst—Vogue Studios

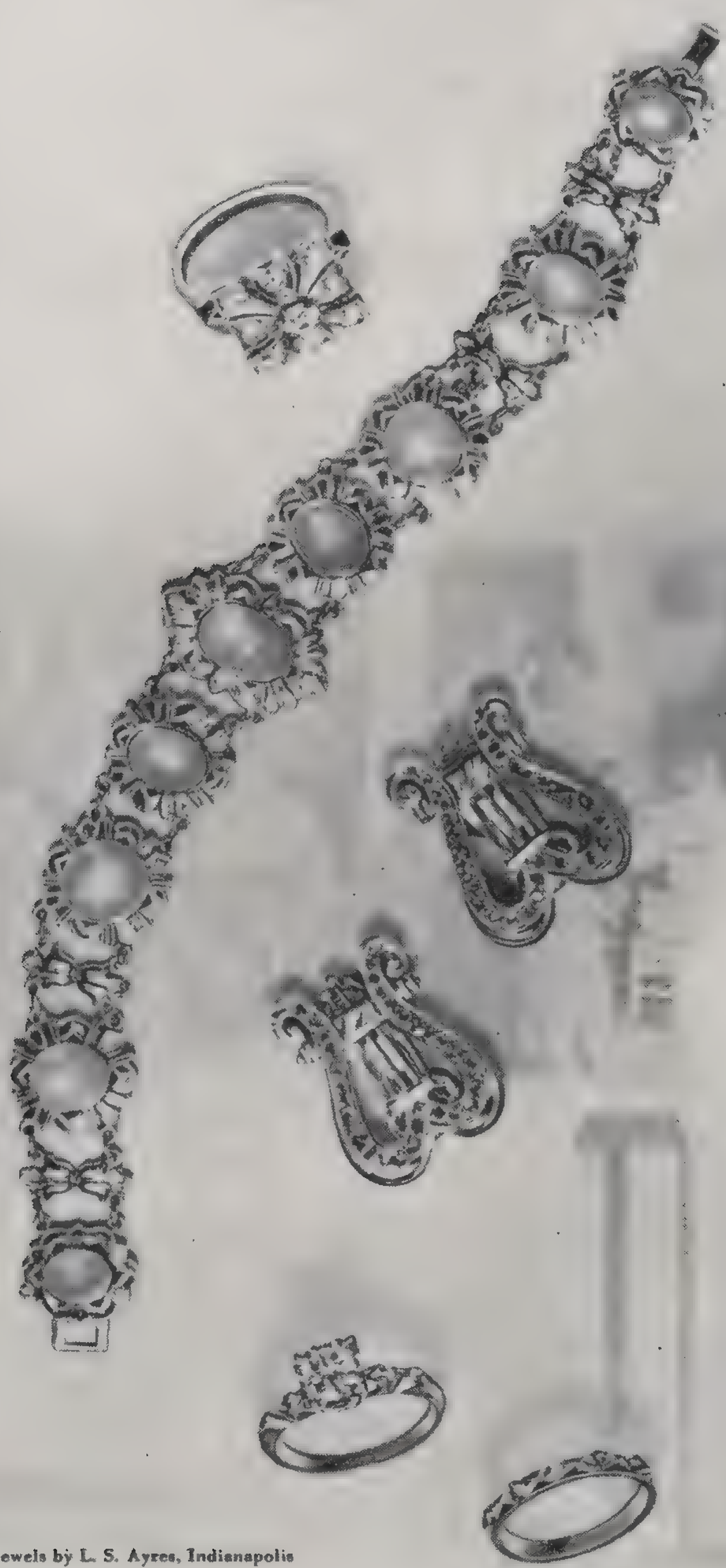
PALLADIUM

A PRECIOUS METAL FOR FINE JEWELRY

As romantic tropical waters brighten the moon they mirror . . . so do palladium settings add overtones of beauty to the brilliance of jewels.

Naturally white . . . palladium is a rare and precious metal that holds diamonds and colored stones in a firm and flattering embrace.

Send for your copy of an interesting booklet telling the story of palladium for fine jewelry.



Jewels by L. S. Ayres, Indianapolis

On the "Santa Paula"—Grace Line

PLATINUM METALS DIVISION

THE INTERNATIONAL NICKEL COMPANY, INC., 67 Wall Street, New York 5, N. Y.

SKETCHED AT SAKS FIFTH AVENUE, NEW YORK

You'll love the personal, individual, attention...

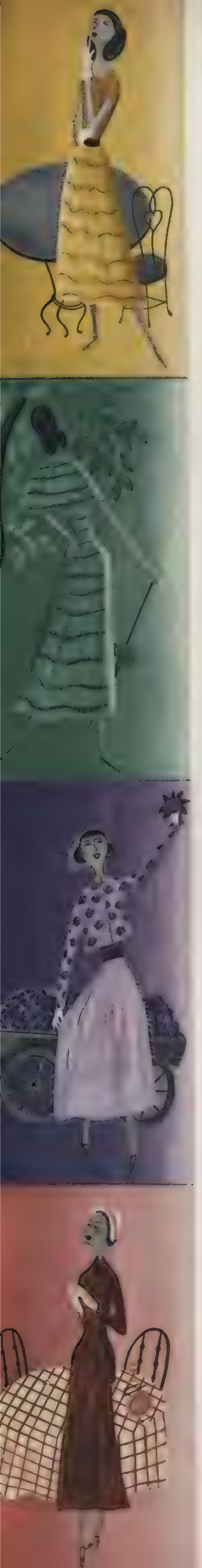
First your skintones are carefully analyzed . . . then your very own formula is designed exclusively for you . . . when your face powder is made-to-order right before your eyes by **Charles of the Ritz**

COATS BY CARMEL

By land or by sea . . . by day or night . . . the little topper is big fashion news. Of fine cloth in luscious spring and summer colors by Hockanum . . . makers of woolens of beauty, quality and lasting wear.

HOCKANUM Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC , EMPIRE STATE BUILDING, N. Y. 1

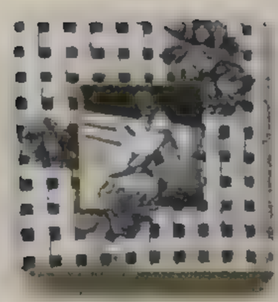


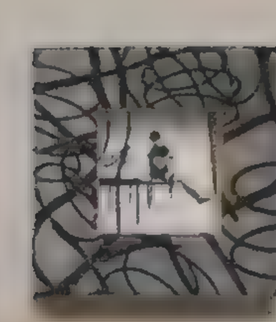
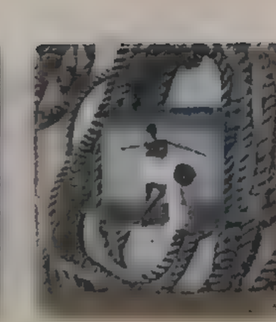
Lesco
fashion tailored handbags

To match pastel silks and cottons, to contrast outright, to shock dark dresses— these ensembles created by Pandora and Lesco

East Indian Cobra in Rose Quartz, Lapis Lazuli, Topaz, Emerald, Amethyst, Ruby—sparkling like a maharajah's precious gems

PANDORA
FOOTWEAR



Adele Simpson's charming dress for daylight dining in a wonderful new **Cotton Taffeta** from the Wesley Simpson Custom Fabrics collection. This exciting new fabric Spoven by Ponemah has a soft iridescent bloom and a crisp silky texture—is unbelievably lovely in rich dark colors.

WESLEY SIMPSON

Scarfs, Dress and Decorative Fabrics 215 West 40th St., New York 18, N. Y.

Dolly Brill, Conover Cover Girl Photo by Pagano Costume by Pauline Trigère

The most beautiful women in the world . . .

the lovely Conover Cover Girls—

wear beautiful

DO Small RE Medium MI Tall

Proportioned Nylons of Note by **HOLEPROOF***

*® *HOLEPROOF HOSIERY COMPANY, MILWAUKEE 1, WISCONSIN. IN CANADA: LONDON, ONTARIO*

WOMEN'S PROPORTIONED STOCKINGS ☆ WORLD FAMOUS MEN'S SOCKS ☆ LUXITE UNDERTHINGS, SLEEPWEAR AND GIRDLES

"They say marriage begins when you say *I do*"...

to love... and to cherish

"It's happening! In a moment, I'll be Frank's wife and partner...the hostess in his home. They say marriage begins when you say *I do* ...but I began to think of *us* when I caught my first glimpse of our Gorham Sterling..."

Day after day, her Gorham Sterling will add graciousness to her home...year after year, its authentic design and exquisite workmanship will mark her as a clever hostess. Later, she can match and add to her first place-settings, secure in the knowledge that her Gorham Sterling will always grow in beauty.

Send for illustrated book, "Entertaining—the Sterling Way," 10¢ (outside U. S. A., 40¢). The Gorham Company, VO-43, Providence, R. I.

The Modern Way to buy sterling is to match and add in units of place-settings—each consisting of six pieces. Place-settings about $23.00 (Fed. tax incl.), depending on which of the twelve distinctive Gorham patterns you choose.

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STERLING

America's Leading Silversmiths since 1831

Illustrated: five of the twelve Gorham patterns

The Dayton Company
Oval Room
Minneapolis
Gowns by Adrian

We go to all lengths to bring you
HOSIERY
"As You Like It"
READING, PA.

Signs of Spring

Racing at **Jamaica**

Through Saturday—May 15—First Race 1:30 P. M.

toujours Moi

"ALWAYS ME"

the most lasting parfum
in the world

CORDAY

15 RUE DE LA PAIX, PARIS

FAME · FRENZY · JET · TZIGANE

PARFUMS OF LASTING FRAGRANCE

DIAMONDS...
eternal as the sands of time.
HARRY WINSTON INC
RARE JEWELS OF THE WORLD
SEVEN EAST FIFTY-FIRST STREET·NEW YORK
OWNERS AND CUTTERS OF THE
JONKER, VARGAS AND LIBERATOR DIAMONDS
THE WINSTON COLLECTIONS MAY BE SHOWN
ON REQUEST BY FINE JEWELERS IN YOUR CITY

Swansdown

Swansdown cools your summer with three superlative fashions, competently cued to town and travel. The suits, slim-skirted and spooned-out at the waistline, in spray-cool tropical weight rayon. Sizes 10 to 18. Each about $35. The coat, curved and concise in lightweight pure wool suede. Sizes 10 to 18. About $35. At one leading store in your city. The House of Swansdown, 500 Seventh Avenue, New York 18. Morris W. Haft & Brothers, Inc.

A summer conscious fabric . . . cool as a sea breeze. Coral, caramel, yellow, blue. Sizes 12 to 18 . . . $23.00 . . . for store nearest you, write Annie Laurie, Minneapolis 1, Minnesota.

SUCH LUSCIOUS COLOR

you've never known!

You'll realize the minute you smooth it on how wonderful the new Naylon "double process" Lipstick is! It actually stays closer to your lips longer. And then, there's jewel-perfect Naylon nail enamel in the graceful non-tip bottle with its marvelous Steady Stroke applicator. To look lovely always, you'll want both.

Naylon Lipstick $1, Nail Enamel 60¢, plus Fed. tax

Naylon

New Beauty for Your Lips and Fingertips *by La Cross*

SCHNEFEL BROS CORPORATION 630 FIFTH AVENUE, NEW YORK 20, N. Y. (R)-NAYLON PAT. PEND. D-126 746

Photo by Anton Bruehl

Remember Mother on her Day, May 9

Bag No. 1915, in black calf, complete with Evans fittings . . . powder box, lipstick and cigarette case. About $75 plus tax. Same style in other leathers about $67.50 plus tax. At fine stores only.

EVANS CASE COMPANY
New York City • North Attleboro, Mass.

Evans is elegance

POWDER BOXES • FITTED HANDBAGS • CIGARETTE CASES • AUTOMATIC LIGHTERS

McMullen's famous "5900" is back!

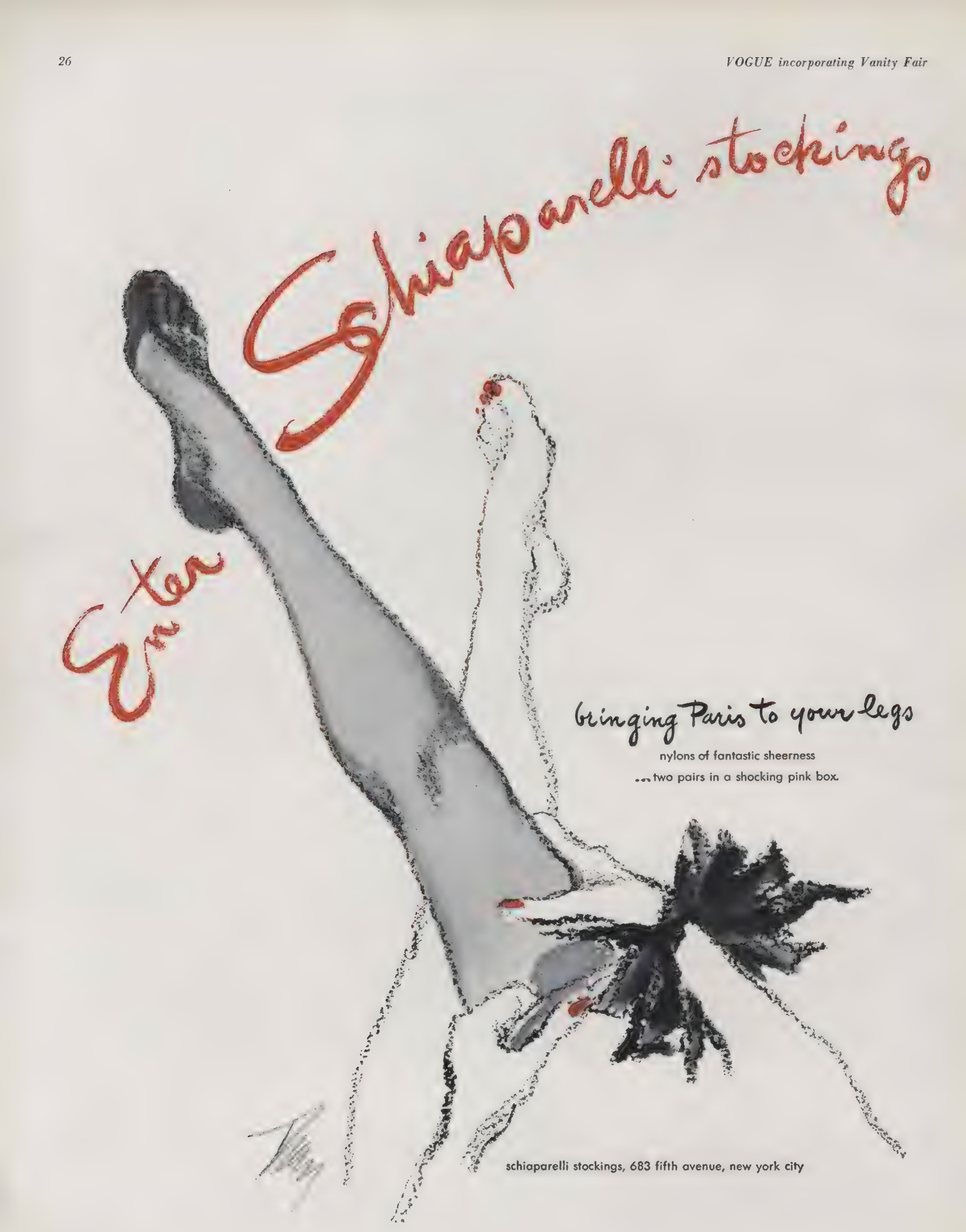
Photographed in the Virgin Islands by Fritz Henle

Our own wonderful **chambray** exclusives—

in new **Dorothy Cox** designs, **Summer Style 1948**

McMullen

featured in finer stores—for names, write to McMullen Company, 475 Fifth Avenue, New York 17, N. Y.


schiaparelli stockings
for
bringing Paris to your legs
nylons of fantastic sheerness
... two pairs in a shocking pink box.
schiaparelli stockings, 683 fifth avenue, new york city

Summer is
heaven in
Sacony
ciella
How cool and how divinely free of wrinkles—this sit-able, pack-able dress in Sacony-Ciella, the heavenly fabric (acetate rayon). Honeybee print . . . and a honey at the price, 19.95. It's a wonderful buy!
Sacony CIELLA
WRITE for folder "Summer Fashion 1948" to Sacony, Dept I, 1384 Broadway, New York 18, N. Y.

ribbons and spun-sugar frills on this trousseau set in

Celanese* Jersey of Synthetic Yarn

Done by *American Maid* in Celanese' creamy mat surface jersey with net and ribbon trim; panties to match. For stores where you'll find them, write: Celanese Corporation of America, New York 16.

*Reg. U.S. Pat. Off.

Favored by the Fashionable

Quality is instantly recognized — whether it is in the art of fine living, or in the art of fine grooming.

The elegance of Artcraft Stockings is interpreted in exquisite colors . . . perfect fit . . . flattering appearance . . . they are the reflection of sheer quality, and are forever favored by the fashionable woman.

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Contro goes everywhere in finer shoes that fit beautifully.

Contro steps out . . . takes the lead in every fashion parade.

count on CONTRO

for form

Firestone Contro ELASTIC YARN

for fit

for fashion

Contro is at the top in quality. Look for *Contro* in finer fitting fashions everywhere.

Firestone

*Contro**

the quality elastic

Contro goes everywhere that fashion goes. The finest shoe designs incorporate this superb elastic backing that clings to the individual contours of the foot, gives with every motion. Smarter footwear fashions are possible with *Contro* . . . and their fit and smartness *last* because *Contro* is the quality elastic, vitalized with Vitalin, the magic rubber vitamin!

BEST TODAY··· STILL BETTER TOMORROW

Listen to the Voice of Firestone Monday Evenings over NBC

*TRADE MARK

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it's as easy as pie to be young these days... all it takes is an active mind, an active body, and a light little Jantzen girdle (or panty-girdle) to trim you, slim you, smooth you, to give you more bend, more swing, more freedom, more zing... for spring! Jantzens, as everybody knows by this time, are young, give you young, young lines, give you a young, young feeling. They come in airy-fairy elastic yarn fabrics, stay up at the top, down at the bottom without pinching, poking, binding or twisting... are as flexible as a spring romance! This girdle in white and nude... at most stores.

Jantzen®

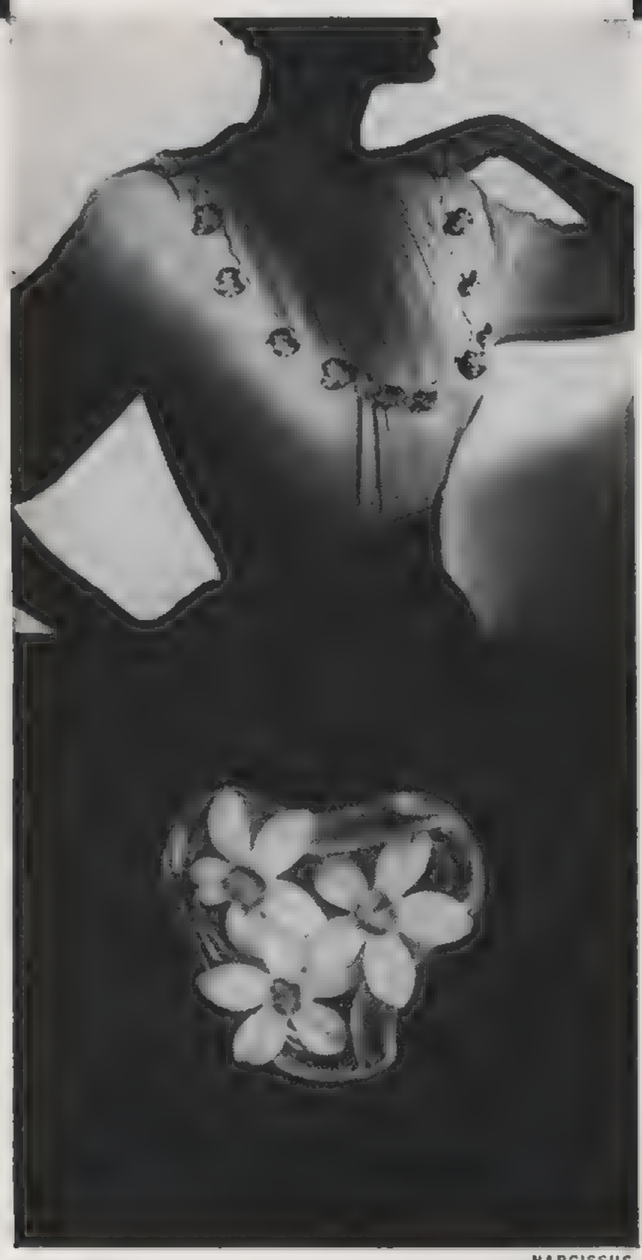
girdles
and panty-girdles
by the makers of
Jantzen swim suits

JANTZEN FOUNDATIONS • EMPIRE STATE BUILDING, NEW YORK

DOGWOOD

BLOUSES DESIGNED BY FRANCES SIDER

WATER LILY



NARCISSUS

See all the blouses bright with flowers—fabulous flower buttons by La Mode. They're blooming everywhere—on soft little suits, swirling silk prints and crisp cottons. *These* flowers won't wilt when summer comes—the sparkling plastics stay fresh and glowing and beautiful. Nothing any prettier has sprung up in this season of pretty things. Come, gather these flower buttons soon. You'll find them, ripe for picking, at all fine stores.

B. Blumenthal & Co., Inc.,
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World's largest assortment of Fashion buttons.

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UNIDURE prevents wrinkling . . . eliminates the "pressing"
obligations that clutter up those precious vacation hours.
THE UNITED PIECE DYE WORKS, 132 Madison Ave., New York 16
Lodi, N. J. Los Angeles, Calif.

2 for dressier daytimes

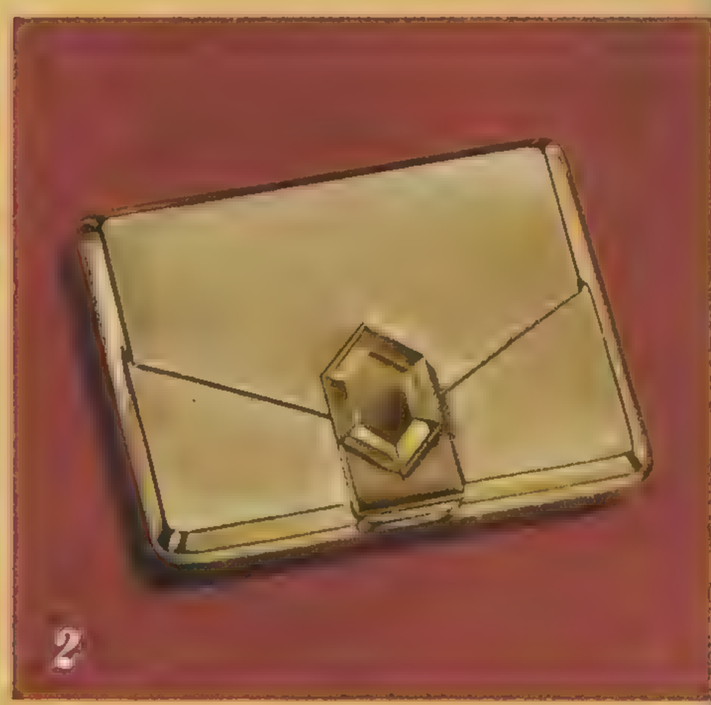
for street wear 1

3 for evening

FASHION FORMULA:

every woman needs three

the perfect Mother's Day Gift



1 **"Stripes"**
in jeweler's bronze. Also on yellow, black or white, $3.95

2 **"Envelope"**
in jeweler's bronze with topaz setting, $9.95

3 **"Heart's Desire"**
in sterling silver, $19.95 plus federal tax

At leading stores—these three or your own three selections in one beautiful box.

Other compacts from $2.95—Slightly higher in Canada

All clothes are divided into three parts—for street, for dressier daytimes, for evening. So every woman needs three compacts to make her every fashion picture a portrait of complete harmony. *Elgin American* compacts capture these three apparel moods in exquisite taste for you—and for the perfect Mother's Day gift.

Have you looked at your compact lately?

Tune In The Groucho Marx Show Wednesday Nights • ABC Network

Elgin American
THE PERFECT GIFT

COMPACTS CIGARETTE CASES DRESSER SETS

© 1948, ELGIN AMERICAN, ELGIN, ILLINOIS

The kind of quality and style you like to wear, at the levelheaded prices you don't mind paying. Naturalizer Division, Brown Shoe Company, St. Louis.

Shoes illustrated, 10^{95} to 11^{95}
Other styles from 7^{95} to 11^{95}

Naturalizer®

* *looks good from any angle*

Celareign†

a Celanese* Fabric of Synthetic Yarn

New color note on a grey day—soft pastels plucked from the rainbow! Here, *Sherbrooke's* raincoat with detachable hood, in rose; also to be had in sky blue, yellow, green or greige as well as classic dark shades. In Celanese Celareign, a wonderful-looking fabric, rain or shine. For stores where it may be found, write: Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.
†Trademark

Berkshire's pretty textured Nylace nylons

give an utterly new look to legs

in American Wonderland Colors

Dress by Adele Simpson; Hat by John Frederics
for Carson Pirie Scott & Co.

Sheer... Sheer... Berkshire Stockings

for the loveliest legs in the world . . . by the world's largest manufacturers of full-fashioned stockings.

© 1948, Berkshire Knitting Mills, Reading, Pa. *Nylace Reg. U. S. Pat. Off.*

It's "Third Dimension Beauty"...
It's Full-formed Sculpture...
It's Wallace Sterling...

ROSE POINT . . . the bridal veil of queens . . . reveals in gossamer lacework the full-formed beauty of a rose. This artistic achievement of a fully sculptured flower is captured forever in ROSE POINT silver by Wallace . . . the only sterling with "Third Dimension Beauty." Other "Third Dimension Beauty" designs include Grand Colonial, Stradivari, Sir Christopher, Grande Baroque. Six-piece place settings from $27 to $35, according to pattern.

Send 25¢ for the book, "Beauty Moods in Silver," by William S. Warren, designer of Wallace's "Third Dimension Beauty" patterns. We will also include booklet, "Daily Pleasure in Sterling," which contains ideas on entertaining, and table settings arranged by noted magazine editors. Address Dept. V-1, Wallace Silversmiths, Wallingford, Conn.

WALLACE
STERLING

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Fred Greenberg

fashions for THE WOMAN MEN REMEMBER

You—in Pettipoint spun . . . unruffled . . . uncluttered . . . with only a flare of polka dot pleats creating a slender waist . . . a smoother hipline . . . Designed by NINO. About $50

FRED GREENBERG, 550 Seventh Ave., N. Y. 18

Available at these and other fine stores.

LORD & TAYLOR *New York* • CARSON PIRIE SCOTT *Chicago* • HALLE BROS. *Cleveland and Canton* • L. L. BERGER *Buffalo*

it wouldn't be summer
without my

Penaljo SHOES

originally designed, beautifully made
America's most comfortable casual
(pronounced Pen-al-jo)

9^{95} – 10^{95}

HAMILTON, SCHEU + WALSH SHOE COMPANY · SAINT LOUIS

faerie
FINE KNIT UNDERTHINGS
—with that handmade look
FAIRY SILK MILLS, INC., SHILLINGTON, PA.
New York Office & Showrooms
385 Fifth Avenue

Richelieu Pearls*
...they're beautiful
Make Mother's Day a Happy Event
A happy Mother she will be to receive
a beautiful strand of Richelieu Pearls.
Richelieu
"R" Brand of Richelieu Pearls presented
in the new mottle Jade gift case.
Single Strand $5 • Double Strand $7.50
Triple Strand $10
At better stores everywhere — plus federal tax
Internationally famous creators of
Richelieu Pearls, "Iridelle", "Satinore", Golden Glamour", Fleur de Mer".
The words Richelieu, Satinore, Golden Glamour, Iridelle, Fleur de Mer are trademarks of Jos. H. Meyer Bros.
*SIMULATED

Summer Preview by Paula Brooks that's fresh as a daisy and just as pretty. Diagonal tucked sleeves and peplum set off this two-piece favorite. Various summer colors of muted Chambray by Hope Skillman. Sizes 8 to 18. About $35

For the name of your nearest store, write PAULA BROOKS ORIGINALS • SAINT LOUIS

Light on your feet

Longer wearing

Plytex soles! The modern stroke-of-genius soles that make smart shoes lead a softer life . . . and a longer one.

Plytex soles . . . so pliable, "breaking-in" becomes a myth. Light as a feather with twice the wear of leather.

Shoes keep their shape better with Plytex soles. (And that means their style.) They won't slip on wet sidewalks, yet they'll turn your Tango into the most glideable performance on the dance floor.

You'll be seeing them on smartest shoe fashions.

ESSEX, TRENTON, N. J.

Smarter

PLYTEX

The Modern Sole

how you'll love
this little SHOW-OFF!
EDITH LANCES' NEW
Camisole Bra
It's too pretty to hide! Dressed-up and covered-up enough to wear "as is" under peekaboo blouses . . . as bosom companion to frilly petticoats. And how it shows off your figure! With all the figure-flattering features you love in Edith Lances' bras—flawless fit, bias cut, and her famous no-cut shoulder straps under that pretty scroll-work. Cut with long lines to be worn without a slip, it's blissfully cool and comfortable in finest white broadcloth with fagoted trim. Full range of odd and even sizes.-5.95.
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Portrait of Mrs. Alden S. Blodget of New York, famous star of stage and radio, professionally known as Cornelia Otis Skinner, painted by Gladys Rockmore Davis, distinguished American artist. Mrs. Blodget is author of books, verses, articles, as well as the sketches of her "one-woman-theatre." Mrs. Davis is represented in the Metropolitan and Swope Museums, Pennsylvania Academy and Corcoran Gallery.

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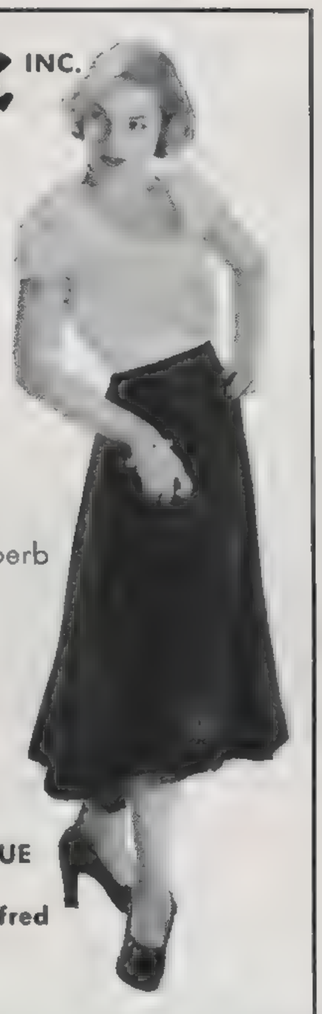

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IDEAL GIFT FOR ALL OCCASIONS
In this box you will find nationally famous golden Mel-O-Pure — a pair of apple red Goudas — a generous chunk of mellow, natural cheddar—tangy, rich appetizer roll — aromatic hickory-smoked cheese food — soft, creamy, golden-crusted camembert — sweet, pungent blue cheese wedges. All beautifully packed in colorful box.
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GIVE HER LLOYD & HAIG MOCCASINS
Ours are *true* moccasins—traditionally comfortable. Skilled shoemen hand-cut them from one piece of finest selected bark-tan saddle leather. The *entire* vamp is hand-sewn. Special construction hugs arch, prevents sagging or gaping at sides. There's no finer moccasin made! You'll want our smart new T-Strap moccasins, too! Also men's moccasins (brown only) $10.95. *Send exact shoe size and 25c mailing costs.*

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Shop

COME RAIN, this umbrella will help keep any little girl dry. Made in bright plaids, of silk and rayon with a plastic animal-head handle. Scaled in two sizes, 30 inches (for very little children), $3.95; 33 inches (for 12-year-olds), $4.95. Austin Sales Co., 17 West 60th Street.

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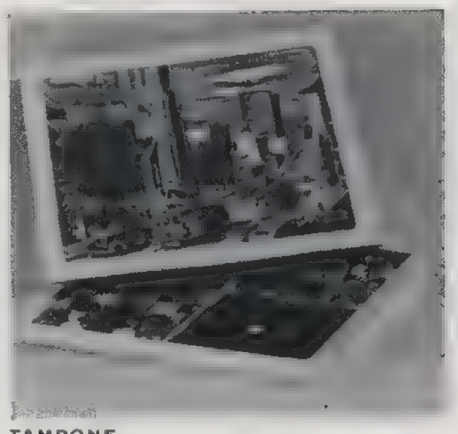

TAMPONE

COIFFURES-TO-ORDER: at B. Manuel, 988 Second Avenue. Shop Hound spent a fascinating hour or two with Mr. Manuel, creator of transformations and hair-pieces, learned that each transformation is a labor of love and care, put together hair by hair with a special sight-proof parting designed by Mr. Manuel. Blending is used as a means of precision-matching a braid or curl to the wearer's own hair. Dyeing hair to match, we learned, is strictly taboo. If you are in the market for a transformation or a hair-piece, a visit to 988 2nd Ave. would be a worthwhile prelude to a handsome head of hair.

For you, a hand-blended braid of fine, imported, real hair

$12.50

MAIL ORDER ONLY: Victor Vito styled braid, 20" long, hand-blended to match your own hair. May be worn as a switch. Enclose ample samples of your hair. Snip close to scalp from top, side, and back to assure perfect match. Extra thick braid, $18.00. Regular braid, $12.50. *(Two regular braids are used in coiffure illustrated.)* No C.O.D.'s please. Booklet, "25 Ways of a Maid with a Braid", by Victor Vito, included with order.
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Hound

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GARNET BEADS, colour foil for this spring's mauves, pale greys; to wear as a choker or newly rimming the neckline of a dress. Made of imported Czechoslovakian stones, all hand-knotted, 14-K gold clasp. $30 plus tax. To be bought at Marjorie Raven, 698 Madison Ave.

MIEHLMANN

FOR WELSH RAREBITS, seafood Newburgs, and other dishes-with-sauces, a copper chafing dish and cover, and a brass alcohol burner to keep everything piping hot. All three only $17. The Post Mart, 230 E. 78th.

JUST-OFF-THE-AVENUE (15 East 55th Street, to be exact) is the Antoinette Salon, with a sleek, modern façade—a scrubbed pink-and-white interior. The salon itself is a deliciously quiet place where appointments are taken very seriously—where Mr. John and Mr. Warren (lately of Bonwit Teller's) work skillfully at soft, soft permanents and expert colour-blending Here, too, you can have a cap coiffure (or a variation of it), the result of a deftly-turned razor on wet hair. The razor apparently whittles the hair down to a fine consistency so that it can be set and cared for with ease.

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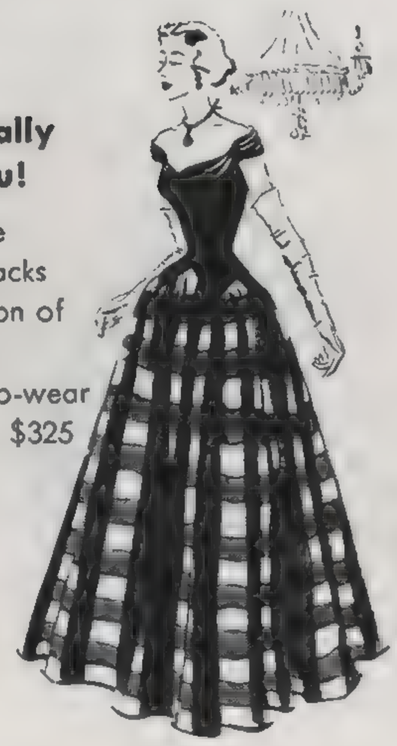

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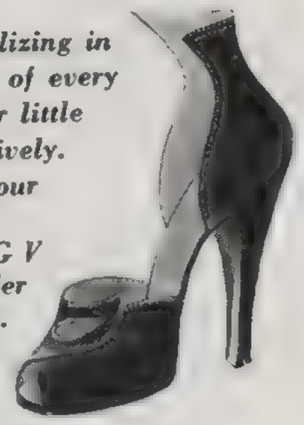

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A Quiet Statement

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Wear inside or out. Colors: White Magnolia, Emerald Green.

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Muriel Evarts Original
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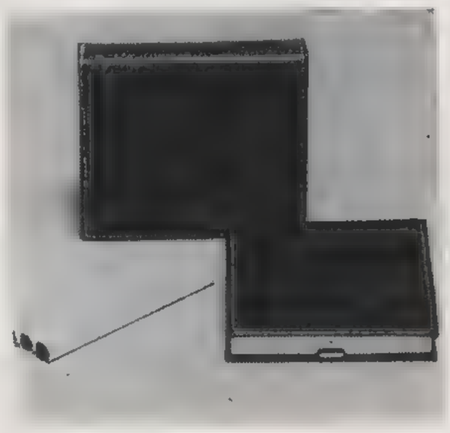
BAKER

COWHIDE CASES, seasonless country complements for your purse. These—a compact, a cigarette case which houses short or long ones—are only $10 a set. From the London Harness Co., 60 Franklin St., Boston, Mass.



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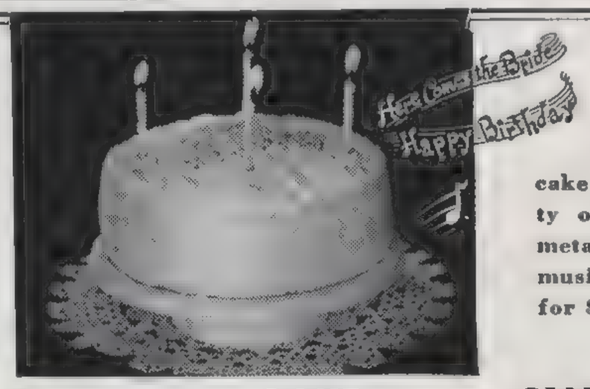

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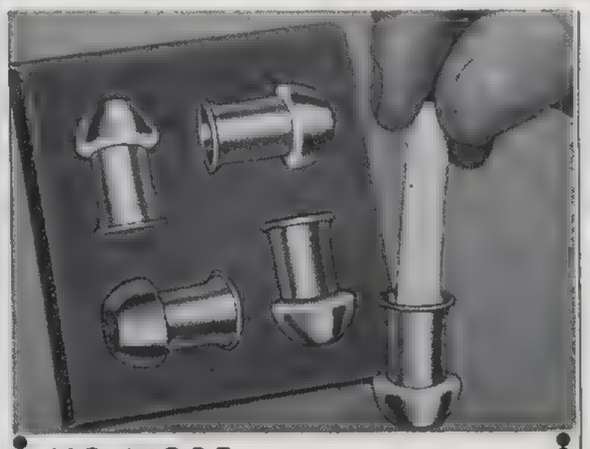

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If desired, order your own color combinations. For example: White with Brown Platform . . . or Blue Suede with Red Platform.

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If she does, a gift of one or more of these lovely ornamental faucets, on Mother's Day, will add the finish touch to her garden. They are of bronze and will last a lifetime. 16 other designs to choose from. Catalog upon request.
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. . . Cool and charming seersucker bedspread with matching pillow case. Lavishly ruffled and monogrammed in all white or in white with tea rose, yellow, French blue or light green:
Single spread and pillow case 29.95
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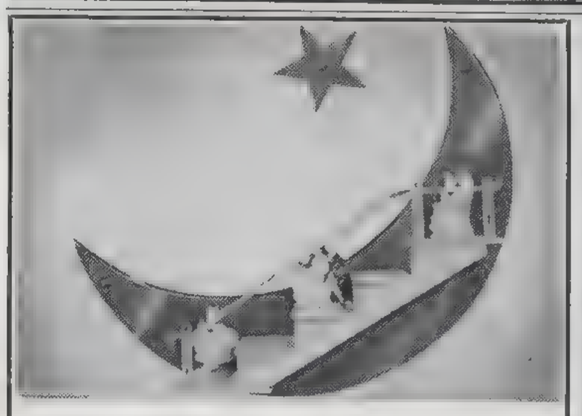

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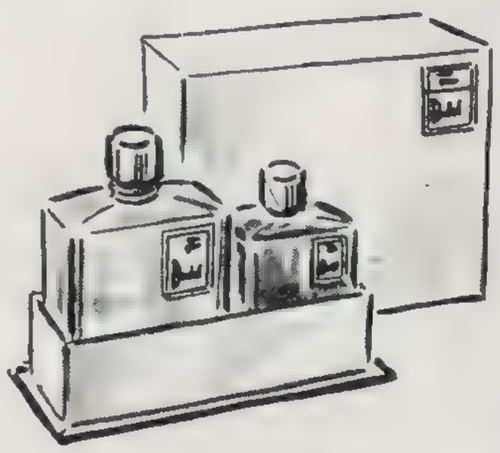

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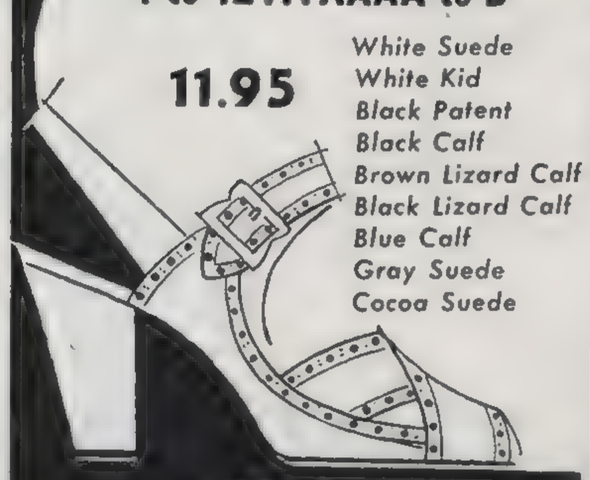

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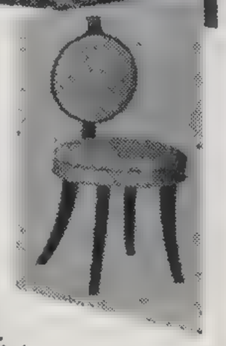

A convenient make-up bench plus a comfortable boudoir chair! Reflectone mirror rotates, as you swivel in the chair, to provide complete view of head from *any* angle—leaves hands free to arrange your coiffure or make up. When not in use, mirror folds down to make extra boudoir chair. Luxuriously upholstered in eggshell, dusty rose or blue quilted satin. Wood-framed mirror stained mahogany, walnut, or finished to match upholstery. **$49.50**

Send check or money order and we'll ship Express prepaid. (State color choice and wood finish.)

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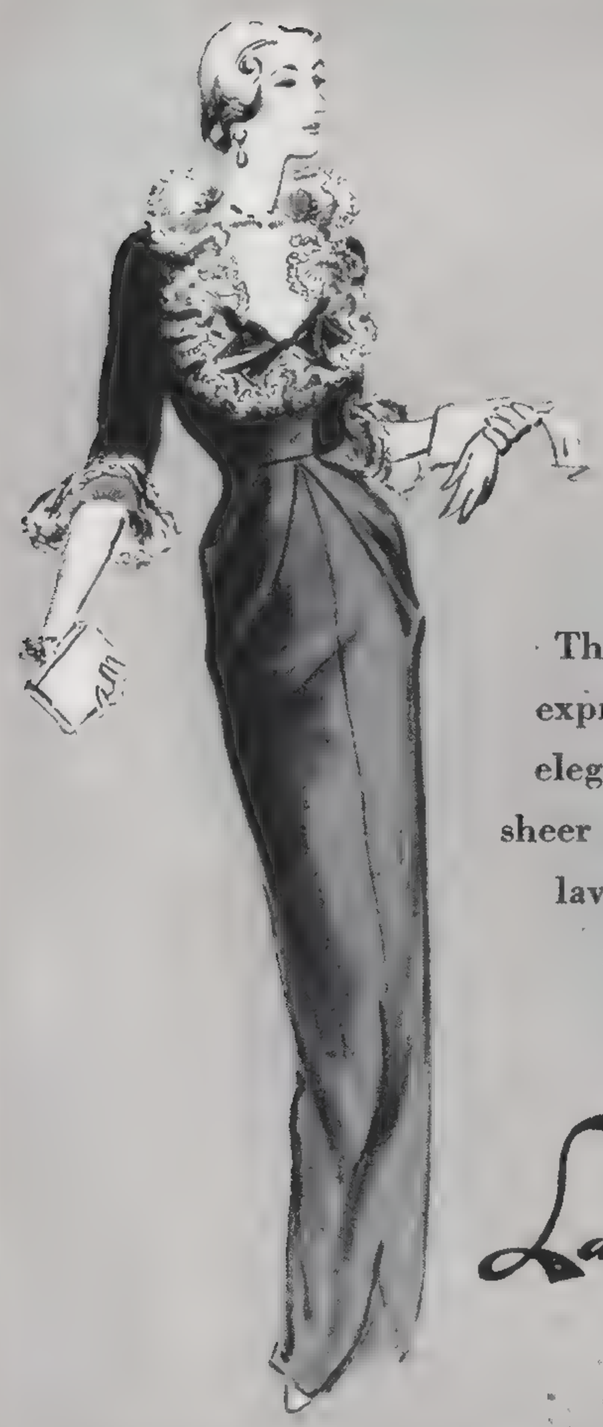

The fragile, feminine look expressed with sophisticated elegance in a dinner gown of sheer navy or black rayon crepe lavishly frilled with white marquisette and lace.

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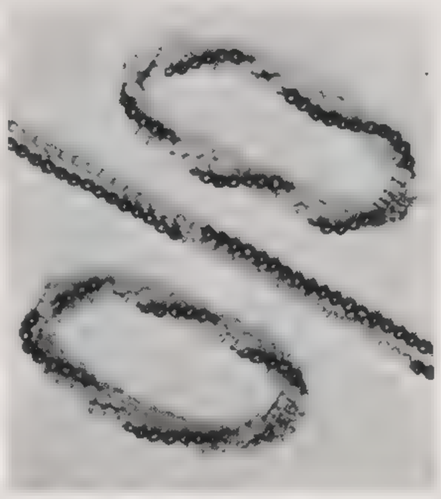

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Use to hold sewing, knitting, as a decorative fruit bowl . . . as a recreation room piece. About 21" high, 15" bowl.

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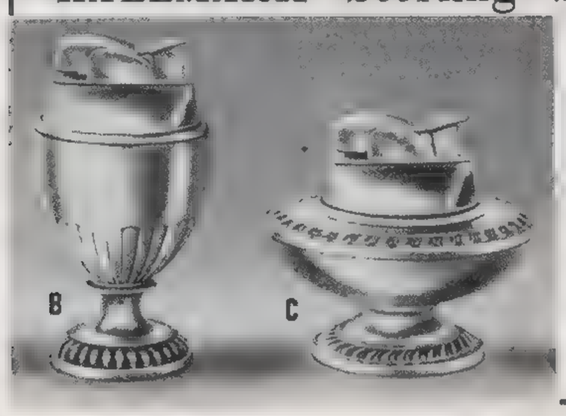

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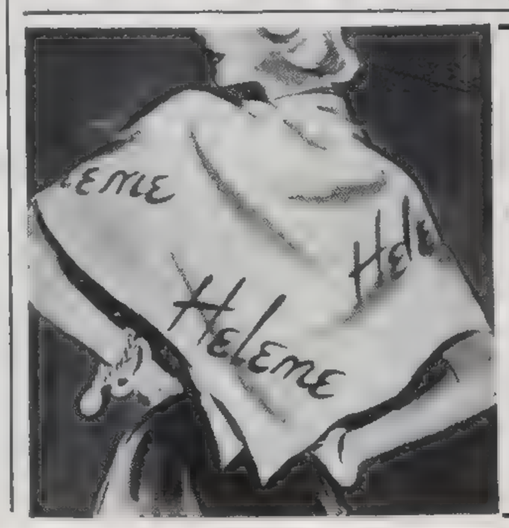

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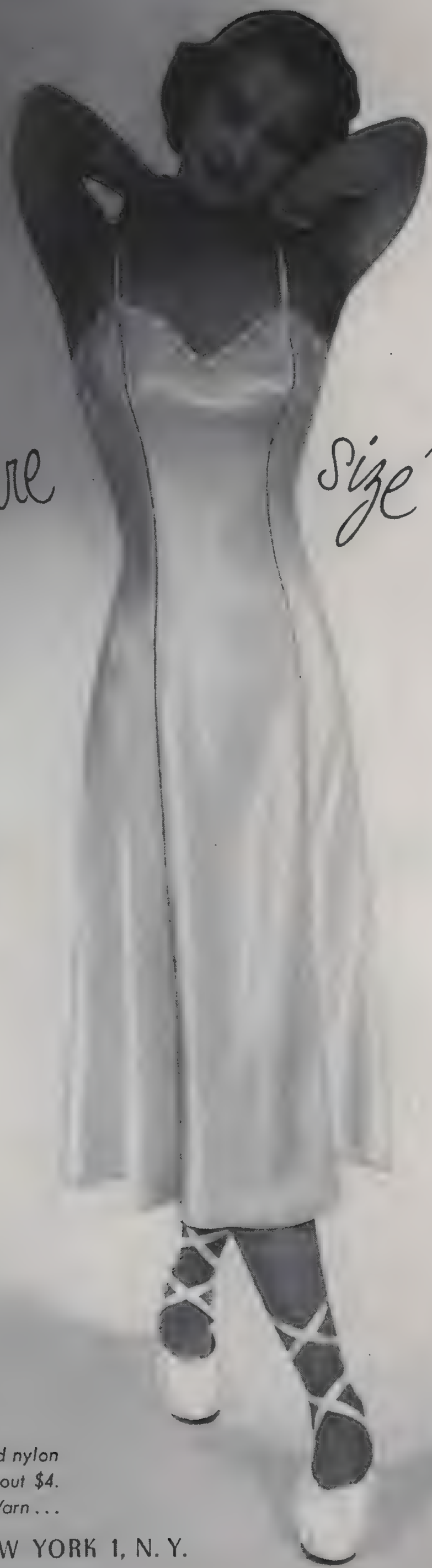

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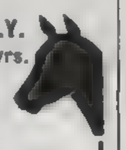

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"NEWER THAN NEW"

BY ADRIAN

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EDITORIAL AND ADVERTISING OFFICES:
420 Lexington Ave.
New York 17, N. Y.
Telephone—LExington 2-7500
BRITISH VOGUE:
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VOGUE

incorporating Vanity Fair

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Golden Red
LIPSTICK
A new color—brilliant, yet soft and appealing,
with a deep undertone of amber.
Golden Face Powder
Golden Cream Rouge
Golden Dry Rouge
Golden Brown Eye Shadow
Germaine Monteil

VOGUE'S EYE VIEW

of a chancy thing

RAWLINGS

COVER: *A costume to wear, becomingly, from Belmont to Saratoga, and on, through summer cocktail parties, little dinners. The hat—a charmer on two counts: its shadowy brim, its ash-pink colouring. In felt, by Lilly Daché. $90. The coat—slender, full-skirted, shell white. Together, they add up to the season's prettiest water-lily look, pale but glowing. The coat is by Lalli, in silk and worsted faille. $295. Lord & Taylor; I. Magnin; Bonwit Teller, Phila. Glentex silk scarf, $3. Best's. Mauve Carado gloves, $9. Lord & Taylor. Bright note—Schiaparelli's "Stunning" lipstick.*

In twenty-one states of the Union, betting on horse races is legal. In forty-eight states of the Union, chance-taking of a sort goes on all the time anyway . . . in everything from choice of husband to choice of hat. In our time, most of our generation likes this fact as much as the Victorians feared it and sought to capture it under a glass bell. For wherever there is *choice*—there is *chance*, with, it seems, the fascinations of chance partially instructing the spirit as to the next move. Searching our minds, fixing our human purposes, settling the hard issues of life—we are often rewarded not by plan but by what seems like chance. Love (and its like) —as Scott Fitzgerald once suggested—is shy. Most people pull it to earth by forcing chance boldly.

As for Vogue—issue in, issue out, it concerns itself with *de*-chancing chance in the field of fashion choices . . . reducing odds, removing the big gamble. But there remains, between the clothes and the way a woman finally presents herself to the world, that margin for choice which is one of the pleasures of dressing. The question not so much of the fashion, but of the way it is worn. The hat that changes the character of a suit; the individual item of colour; the gamble on an unexpected line as against a perfectly safe one . . . the bright hope of all these which, in practice, may wear well or not, depending upon the woman herself.

On the pages that follow, we focus upon aspects of horse racing other than the chancy view. Horse racing to us is a fine sight, has a season, presents certain problems of dress, has a certain protocol . . . besides being one of the country's big-time entertainments. In this race-track issue, Vogue operates as an illustrated tip-sheet, showing horses, stables, pointing out racing silks, recording horse-talk . . . presenting clothes which, we think, are far, far surer than most things around tracks.

On the reasonably long chance that you may be one of the 64,670 people out on a fine, clear, mudless-track day at, say, Jamaica, we go into the matter of racing—and the clothes for it—at length.

Eric

THE OTHER SIDE OF THE TRACKS

BY ALFRED GWYNNE VANDERBILT

[EDITOR'S NOTE: *One of the young progressives of American racing, Alfred Gwynne Vanderbilt is a Steward of the Jockey Club and an officer of the Maryland Jockey Club. The racing silks of his famous stud farm, Sagamore Farm —cerise with white diamonds—have been carried by such great horses as Discovery, a hero of the following article.*]

JUST twenty-five years ago this May, I saw my first horse race. I had been visiting my grandfather in Baltimore and was dragged, rather reluctantly, to the even then old Pimlico race track to see the Preakness. The excitement of being allowed to eat a hot dog with mustard, most of which ended up on my lapels, was forgotten when I saw the horses, with the bright-silked jockeys, coming down the stretch. I never have got over that feeling and I hope I never will.

A few years later, my mother bought a few horses. These I followed, through the papers and by occasionally going to the races. I learned the breeding, the racing records, the personalities of them all. Her trainer, far-sightedly seeing in me a future job, spent hours answering my enthusiastic if somewhat silly questions. He developed in me a real love not only of the horse but of the sport.

In 1926 I went to Saratoga for the first time, to spend the whole month at the races. Every morning found me at the stables, talking to the exercise boys, grooms, blacksmiths, vets—anyone who would listen or answer questions. Racing became my whole life. When in September I went back to St. Paul's School, I had contrived to have the *Racing Form* mailed to me in a plain envelope. I used to read it after lights under the blankets by flashlight.

During vacations, I went to the races whenever I could. Racing people were very nice and patient with me. I remember particularly Col. Ed Bradley spending hours discussing breeding with me, as if I were an authority, and telling me that when I had my first mare he would give me a service to any horse that he had. Not only did he do this, but as long as he lived, he gave me each year a complimentary service. Admiral Carey Grayson was another who stirred my enthusiasm. He would send me books on breeding, articles from the thoroughbred magazines, with his opinions and with flattering requests for mine.

The year I graduated from boarding school I had saved enough money to buy a horse. I had been given a monthly allowance, which I considered much more important to use *(Continued on page 76)*

FOR THE RACES, AND PLACES...BEIGE SHARPENED WITH BLACK

Opposite: Nothing in the world "collects" a bland colour like black. Good (and useful) example: natural linen, critically shaped; telling details: the turned-back cuff, cleaving waist, tulle scarf. Mark Mooring design, worn with a black hat, a copy of Paulette—Milan straw, the brim rolled into a rectangle. Both made-to-order, Bergdorf Goodman.

SPRING STARTERS... PASTELS *You'll see them, blooming early this year, at the spring race meetings; first country week ends; soon on sunny pavements.*

Left: Dusty pink, wine-sashed, of linen-y spun rayon, deep-throated collar. $35. B. H. Wragge design. Bonwit Teller; Hudson's. *Centre:* For paddock or pavement, sharp curve two-piece linen suit, flipped cuffs. $50. By Dorothy Cox. Henri Bendel; Kaufmann's. *Right:* For late-season racing, blue linen, cool, caped. $95. Fox-Brownie design, at Lord & Taylor. The hat to-order, Chanda.

on a horse than on clothes. I saved what I could and, without a word to a soul, very quietly and almost by mistake, found myself with a tiny chestnut filly plus a good deal of explaining to do when I got home. Mother, as always, was wonderful, and I was only faced with the problem of keeping the filly through the long winter before she would race the next year.

I GAVE her the unimaginative name of Sue Jones, her sire being Broadway Jones and her dam Sudina. For colours, I adapted my mother's, which were cerise and white blocks, to cerise and white diamonds, and sat it out till spring. Sue, unfortunately, did not grow an inch over the winter, and I still have a picture of her going to the post with Johnny Bejshak's legs looking as if they would drag on the turf if he chose. But she was quick and finished third in her first start, and I was as pleased as if she had won the Derby.

Before the year was over, she had won a race, and I had been told that the next year Mother would turn her stable over to me. I was going to be twenty-one in September, and I spent the longest year of my whole life waiting for that day. It must be said, however, that the stable I was to receive was not an impressive one, and I started looking for a horse whose addition might put the stable on its feet. In July I saw him. He was a big, heavy-looking two-year-old called Discovery and he was owned by Walter Salmon, who was willing to sell him. But I couldn't buy him till September and every time he ran I hoped he wouldn't run well enough for Walter to change his mind or to sell him to someone else. September came, and my fears were justified. Because he had run a good race in the Hopeful, the price had skyrocketed. The deal was off. Then the night before I sailed for Africa for some big-game shooting, I called Walter on the off-chance that he had reconsidered. The horse was mine.

When I came back the next spring Discovery had developed into a big, good-looking Derby horse. He went to Churchill Downs for the Derby and I went with him. Even now, after racing for over fifteen years, the greatest thrill I have had was when he turned into the home stretch two lengths in front of the field—and the greatest disappointment was when Cavalcade ran past him, as though Discovery were standing still, to win by two lengths.

Although Cavalcade had Discovery's number, my horse could handle all the others and that fall really came into his own, establishing a world's record and winning several big races. The next year he was the undisputed champion. He was the greatest weight carrier of our times. You may guess my reactions when I read of owners complaining that 130 pounds will break their horses down. Discovery won several stakes with 139 pounds, and I once ran him with 143 pounds up. He returned to the stud as sound as a dollar was then.

BREEDING now became very interesting to me. The desire to have another Discovery is not one easily realized. He has had many good horses—but so far has not duplicated himself. It is a fascinating pastime, this business of playing God to horses, deciding who shall be the mates, what the probabilities are of getting a great horse from the various combinations of mares and stallions. From the time of foaling in the spring, until the trials when they are yearlings, no horse is a disappointment; each is a potential champion.

There is the feeling that each morning is the tomorrow that every horse owner feels is coming to him. There is the compelling urge to be at the stable in the early hours of the morning when the horses are being readied for their training routines. Perhaps it is the sound and smell of the back stretch; or the friendliness of the people in and around the stable areas. The grooms whistling and singing; the exercise boys looking as startled and anxious as their mounts; the owners and *(Continued on page 149)*

1830 42" x 34"

PRIAM

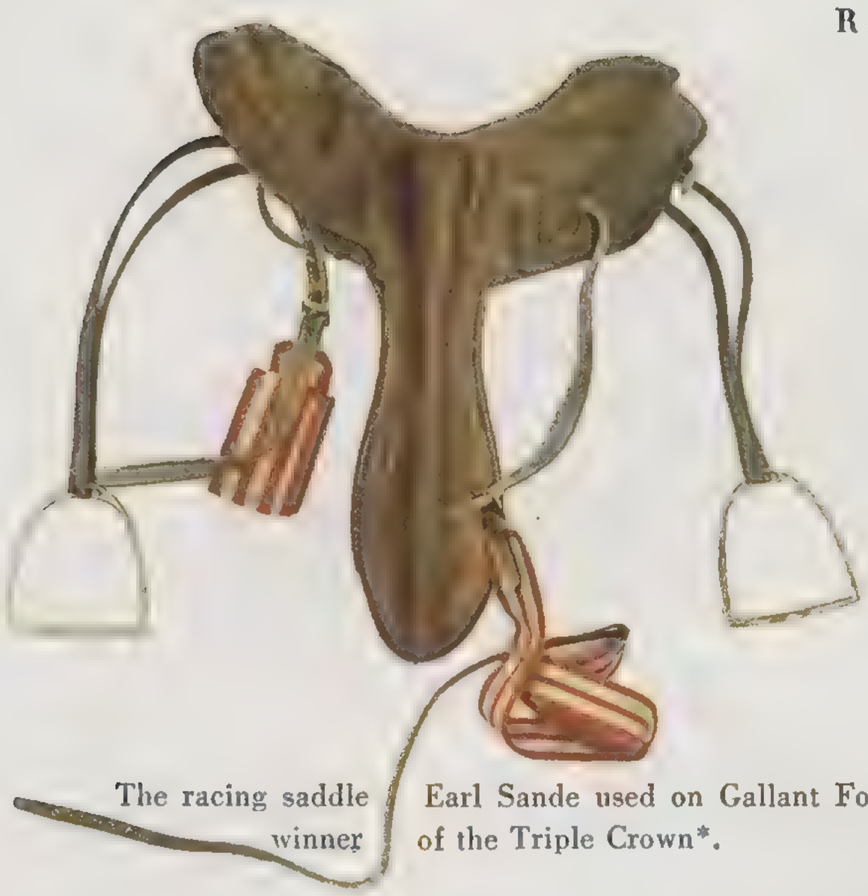
by

JOHN FERNELEY

This English-bred dark bay, winner of the 1830 Derby at Epsom Downs,
became one of the great sires of American race horses.
His portrait, owned by F. Ambrose Clark, is in the "Highlights of the Turf" exhibition,
a unique art event opening at the Knoedler Galleries with a preview on April 19th and lasting through May 1.
The show is for the benefit of the New York Infirmary, for which America's turf owners
will finance a $65,000 poliomyelitis unit.

RACING SILKS...

RACING MEMORABILIA



The racing saddle Earl Sande used on Gallant Fox, winner of the Triple Crown*.

MAINE CHANCE FARM
The colours of Mrs. Graham Lewis (Elizabeth Arden); her Jet Pilot won the 1947 Kentucky Derby.

BROOKMEADE
Mrs. Isabel Dodge Sloan's colours—
her Cavalcade, one of America's finest horses.

GREENTREE
The colours of John H. Whitney and Mrs. Charles S. Payson;
inherited from their mother, Mrs. Payne Whitney.

JOCKEY'S BOOTS
Earl Sande, one of America's great jockeys,
wore these on many a winner.

BELAIR STUD
William Woodward's colours; his Omaha,
one of seven historic horses to win the Triple Crown*.

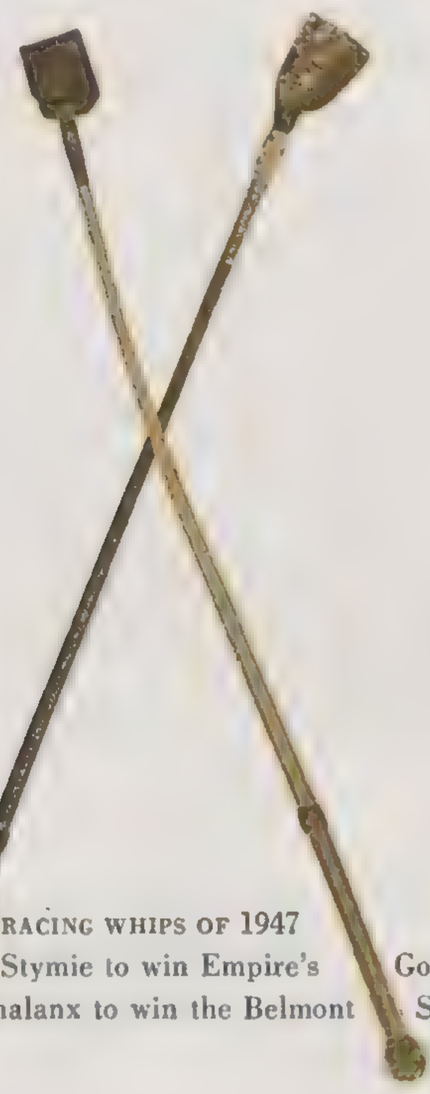
KING RANCH
Robert J. Kleberg's colours; his famed Assault, bred on King Ranch, won 1947 Triple Crown*.

CALUMET FARM
Warren Wright's colours; his Citation is the hottest favourite for this year's Kentucky Derby.

C. V. WHITNEY
C. V. Whitney's colours, carried by Phalanx, best three-year-old of 1947, who won the Belmont Stakes.

MRS. ETHEL D. JACOBS
Her colours, carried by the great Stymie, today the world's leading money-maker.

SAGAMORE FARM
Alfred Gwynne Vanderbilt's colours; his Discovery, one of America's greatest handicap horses.



RACING WHIPS OF 1947
One rode with Stymie to win Empire's Gold Cup; one with Phalanx to win the Belmont Stakes.

*Triple Crown, for winner of Kentucky Derby, Preakness, and Belmont Stakes

RACING PRINTS *Neatest figure of the summer—the Summer Red tie print curbed with dark cummerbund. Jacobson's rayon foulard; $35. Made for Carolyn Modes, by Sheila Lynn. Arnold Constable; A. Harris; Mandel Bros. Straw cartwheel; $22. Knox. Kislav gloves. Dana's "Bermuda Light" lipstick.*

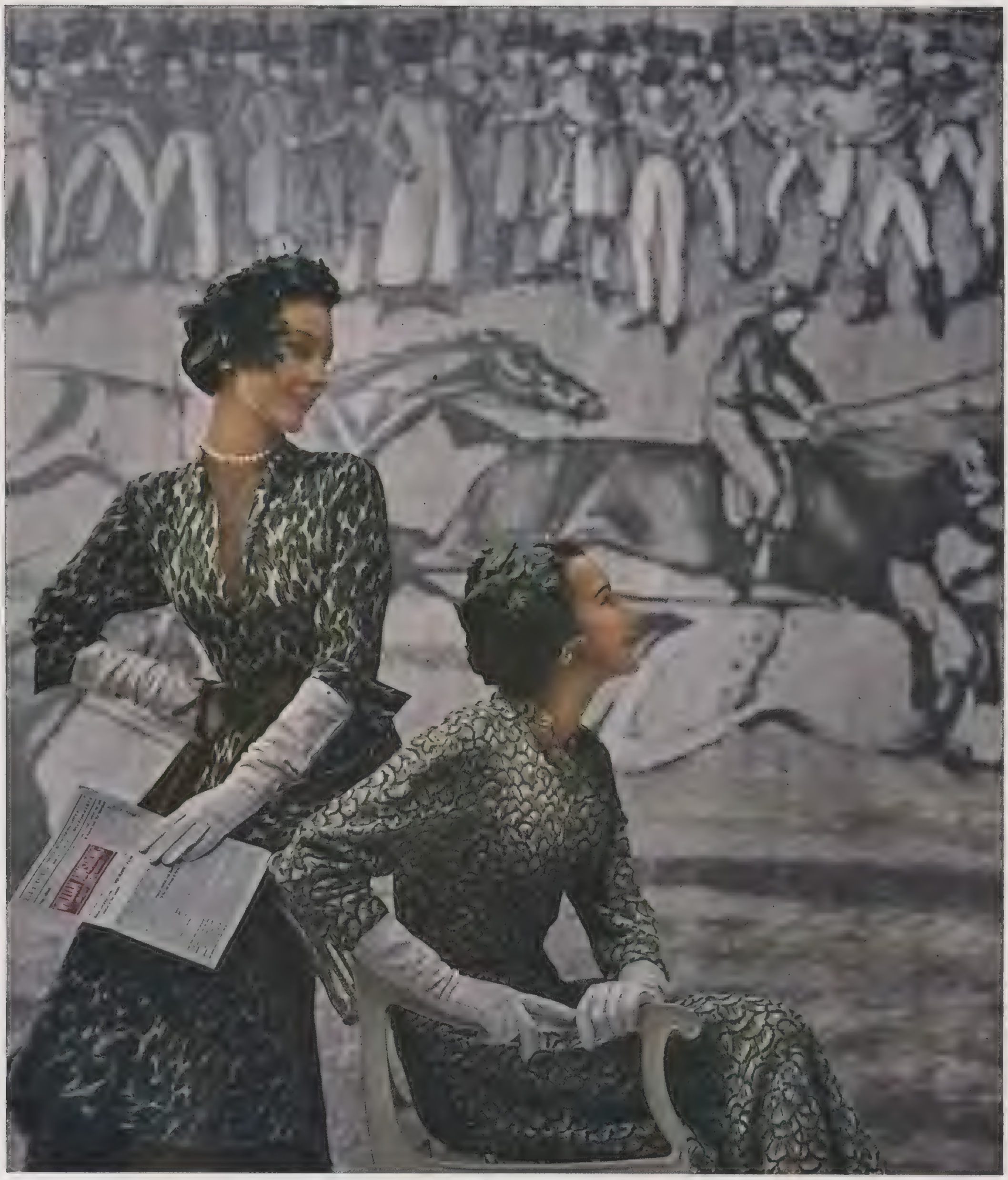
RAWLINGS

VOGUE DESIGNS FOR DRESSMAKING, No. 6442—silk print, frosted with organdie—

a sash, a dickey; a from-noon-on dress of Cohama's circled silk. (Other views p. 152.)

Organdie, too, the hat (to order at Chanda); the gloves (to order at Lucienne Harang).

Marie Earle's "Amber Light" lipstick. On both pages: Richelieu's simulated pearls. Lord & Taylor.



RACING PRINTS... *for a day at the races, or any sunny afternoon....*

Variations on turf green in Robaix crêpe, of Enka rayon.

Left: *Dress and jacket; $90.* Right: *Dress; $70. Both by Joseph Halpert. Altman; Himelhoch's; Lindner Coy.*

Green leaf toques, to-order, Mme. Andrée. Dawnelle gloves, Altman.

RAWLINGS

The closely-collared bodice, a parasol skirt, turf-green and white Bur-Mil rayon crêpe; about $45. William Bass design, at Saks Fifth; L. S. Ayres; Neiman-Marcus.

The bib of Coro simulated pearls, the Vinylite bag by Josef, Saks Fifth.

Her lipstick, Dorothy Gray's "Elation." Her racing binoculars, Sard's.

MRS. LEONARD FIRESTONE

AT SANTA ANITA...

THE air has a blazing clarity. The detail of a post, a jockey's cap, a white stocking, seems clear and close. Ahead, the Sierra Madres, shining with snow, gaze ponderously down on the lively flower-centred course this year planted with giant pansies. The winter sun is hot, the shade is cool. The chutes—between the boxes in the turquoise stand—a rush of agitated colour at the bugle. Huge fawn-coloured horses, slow, thunderous, drag the track. The racing crowd: serious, intense, partisan. The entries: first class. The visual impression: pastels, prints, white gloves, and a dazzle of short, bright coats. For the $100,000 Santa Anita Maturity, the Santa Anita Handicap, and Derby, the clothes and furs are more important, hats less casual, gloves longer.

Above: Mrs. Leonard Firestone, in a narrow-cut navy-blue wool jacket and dress; top and lapels, red and white wheel print. Howard Greer design. Navy-blue straw hat, bunched with cherries; from Rex. Both made-to-order.

Opposite: Mrs. David Niven wears a jacket and dress—black and beige moire Shantung. The skirt: fullness at the back, its shape faithfully imitated by a faille petticoat. Black straw hat. Both made-to-order, I. Magnin.

MRS. DAVID NIVEN (opposite)

GEORGE PLATT LYNES

WOMEN AND HORSES

Women owners are modest in their betting, shrewd in their buying, sentimental about their racing colours

BY G. F. T. RYALL

If you were to look over a list of racing stables you would find that three of the upper ten are owned by women: the Brookmeade Stable by Mrs. Isabel Dodge Sloane, Maine Chance Farm by Mrs. Elizabeth Nightingale Graham, and the Greentree Stable jointly by Mrs. Charles Shipman Payson and her brother John Hay Whitney. Actually, the horses that run in the name and colours of Mrs. Ethel D. Jacobs—including that remarkable animal Stymie, winner of $816,000—are the property of a company incorporated under the laws of the State of New York. Mrs. Jacobs, whose husband is their trainer, is a stockholder.

Owning and racing horses is absorbing but not always particularly lucrative. A stable can make money about as dependably as a poet lives off his poetry. Chances are that even the incredibly successful Calumet Farm of Warren Wright, whose racers earned $1,402,436 last year, made no fabulous profit. It costs around twelve dollars a day to keep a horse in training whether he runs or not, and this does not include nomination fees to stakes races, travelling expenses, ten-per-cent-of-the-purse bonuses to trainers and jockeys or similar kickshaws. As Calumet had forty horses at the tracks and about two hundred stallions, brood mares, and foals on the imposing farm near Lexington—though their upkeep was not so high as the racers'—monthly bills must have run into a pretty penny.

Because the disappointments in racing are infinite, it is hard to explain to anyone who doesn't tingle at the sight of a thoroughbred what makes women take up the sport. Some, of course, do it from ancestral pride, others primarily from motives of interest. But whatever the reason, those who keep at it year after year have an immensely good time based on the fine appreciation that some horses run faster than others.

It might be paying them a doubtful compliment to say that women know quite as much about horses as men do. A famous breeder once remarked after he sold a stallion for $100,000 (a fantastic price in those days) to a well-known patron, "And he knows as much about a horse as a horse knows about him." Be that as it may, women buy liberally at the Keeneland Sales in Kentucky, and at Saratoga, with a predilection for sleek, showy, fashionably bred yearlings. On the other hand, if they raise their own stock, and many do, they like to work out with their stud managers the complicated matching of bloodlines considered so important in horse breeding. Incidentally, they are pretty good at it. Their visits to the stables are apt to be full-dress affairs at which each animal is led out and discussed, and lumps of sugar are distributed all round—even to the lead ponies. Less frequent are their appearances at the early morning workouts. However, they make a point of being at the track whenever their horses run, and look on a winning race with the same affectionate pride they would feel in a child's good report card. Although most of them bet, none bets very much. Some never wager on their own horses. Their canny reason is that they would have to plunge heavily to win the equivalent of the purse—if they won at all.

You would expect something sentimental about the racing colours of women owners, and you wouldn't be wrong. The Greentree Stable's "pink, black stripes on sleeves" were chosen by Mrs. Payne Whitney from a favourite tea gown she had at the time she bought her first horse and began building up what became one of the country's celebrated stables. Mrs. Dodge Sloane invariably wears something blue, so it isn't at all surprising that the racing jacket of her Brookmeade Stable is "white, royal blue cross sashes." She once said, "I like simple racing colours. They're easy to see." One certainly never had any difficulty spotting some of her horses—Cavalcade, for one. The colours of Maine Chance Farm, "cerise, white sash, blue cuffs on sleeves," are just the shades of cerise and blue you'd know that Elizabeth Arden would select for her stable. Easy to find in a race are Mrs. Ethel D. Jacobs' "salmon pink, emerald hoops, salmon pink sleeves."

There is no great mystery about the fact that there are more women in steeplechasing than in flat racing. Most of them at first went in for saddle horses or hunters; then a jumper at the hunt club meetings; and later found it more fun, or more sporting, or also less expensive, to have a small stable.

Whatever the reason, over twenty per cent of the owners in steeplechasing are women. Their doyenne is Mrs. F. Ambrose Clark, who has raced here and abroad for more than a quarter of a century, and once won the Liverpool Grand National Steeplechase, realizing the dream of all sportsmen. According to professional horsemen, there are very few better judges of the points of a jumper or flat racer, and Mrs. Clark could *(Continued on page 148)*

RACING AT JAMAICA *(opposite)*

In the flower-filled, glass-panelled entrance to the clubhouse at Jamaica: Mrs. Clarence S. Michalis (*left*) and Mrs. John A. Morris (*right*), committee members of the "Highlights of the Turf" exhibition at the Knoedler Galleries for the benefit of the New York Infirmary's building fund; with Mr. Morris (*centre*), President of the Metropolitan Jockey Club and Secretary and Treasurer of the Saratoga Racing Association.

GEORGE BERNARD SHAW

LONDON SPOTLIGHT

Here, and on the next four pages, are sketches by Feliks Topolski of some of the people who make London such a rich fermentation of ideas. There has been a stirring flurry of events—the theatre, the ballet, the movies, the art galleries. The Tate Gallery was crammed with the Van Gogh paintings; the Old Vic added Gogol's satiric *Government Inspector*, with Topolski decorating the production with irrepressible exaggeration; Gladys Cooper returned in *The Indifferent Shepherd.* (Mae West made a double success with her comment to the press: "My undulations may be unorthodox, but the audience knows what I mean.") And everyone who can is going to the Glyndebourne's festival of plays and music for two April weeks at Bath; for it is all part of the same infectious spirit that has made the figures on these pages so much a part of London.

Professor Trevelyan, the master of Trinity, Cambridge University's most famous college, is the author of more than twenty-four important, liberally advanced histories of England, of the Italian *Risorgimento.* (His most recent was the *English Social History, a Survey of Six Centuries,* published in 1944.) This grand-nephew of Thomas Macaulay married the niece of Matthew Arnold, has spent most of his seventy-two years as the embodiment of the single-minded scholar. Beautifully aged, he works with various London Committees, is honoured and content.

GEORGE MACAULAY TREVELYAN

Opposite: G. B. Shaw at ninety is collecting, with beautiful avidity, his playwriting annuities. By far the most successful living dramatist, he has two of his plays running in London—his magnificent *Saint Joan,* with Celia Johnson as Joan, soft, afire, and spiritual; and *You Never Can Tell,* his comedy about "eating and drinking by people with an expensive air, attended by an if-possible-comic waiter." The latter is also running in New York, with Leo G. Carroll as the waiter. In addition, Maurice Evans has been playing since last fall in New York in Shaw's masterly *Man and Superman.* (A new Shaw play will be done this summer at the Malvern Festival.) Meanwhile Shaw, who once wrote, "You should live so that when you die God is in your debt," is busy writing perky letters to the press, producing quick running tag-lines for his friends to quote, by saying briskly to a reverent publisher from abroad: "No flattery! How much will you pay?" He recently refused someone by saying, "No, I don't want you to illustrate my new play, your drawings push the writer out of the picture."

Ram Gopal, the serene, brilliant Indian dancer, is having his greatest success in his second London season, with his young troupe of dancers and musicians. He is a dancer of timeless grandeur, of enthusiastic intelligence, is known to his London audiences now as "Darling Ram."

RAM GOPAL

DESMOND MacCARTHY

Desmond MacCarthy at seventy-one is one of the most honoured critics in London, where he has a patriarchal hold on dramatic and literary criticism. His writing, urbane, sensitive, diverting, and marked by generous humanity, appears in the opulence of two full columns in the space-starved Sunday *Times.* (At one time he was the literary editor of *The New Statesman and Nation.*) His son-in-law is Lord David Cecil, the author of that double biography, just published in the United States, *Two Quiet Lives.*

ARTUR RUBINSTEIN

Artur Rubinstein's return to London for the first time since the war, there to play Stravinsky, da Falla, Chopin, Villa-Lobos, and Brahms in concerts and over the BBC, stirred long remembrances among the British, who easily recalled the young Polish-born pianist in his extravagant, but immature, brilliance after World War I. One critic wrote this past winter: "Rubinstein, like all great artists and scientists, is a symbol of the world's haunting hopes for understanding and peace."

SID FIELD

Sid Field, the people's clown, has an endearing English music-hall tradition of cheeky, slouchy nonchalance. He is now known best for his "Spiv" interpretation of small-time racketeers. When his revue, *Piccadilly Hayride*, closed recently, he came to the U.S. to see what makes us laugh.

AUGUSTUS JOHN

Augustus John, the famous painter, is often seen in theatre balconies, sketching, looking shaggy as a tramp. Yet he rejects Bohemianism, once said: "I have *never* been one, and have always loathed them. *Romantic,* if you like."

ELISABETH WELCH

Elisabeth Welch, with her lusty voice, is one of the pleasures of *Tuppence Coloured,* a small revue, playing since last summer. With intelligent facility, this New York-born *diseuse* sings Negro, English, and French songs.

JOYCE GRENFELL

Joyce Grenfell, who wrote some of the witty revue, *Tuppence Coloured,* is a comedienne of great range. A niece of Lady Astor, a sister of Thomas W. Phipps, the writer, she started by being funny at parties, then was co-author of a puncturing series of *How* radio programmes (in particular, the ruthless *How to Talk to Children*). Now her lank, adder-sharp art is the delight of London.

THE DUKE OF NORTHUMBERLAND

Hugh Algernon Percy, tenth Duke of Northumberland. was formerly Lord in Waiting to the King. Now thirty-four years old, he served in the Royal Artillery during the war. married. in 1946. the Lady Elizabeth Diana Montagu-Douglas-Scott. During the war winter of 1943, a friend who had spent a shivering servantless week end with him at Syon House, wrote about the "bizarre night arrival and the extraordinary effect of the famous library gallery, with endless shadowy and frozen darkness at both ends—kept at bay by the tremendous Adam fireplace, elegant and alight."

MEMOS TO GUESTS

An excerpt from the forthcoming Vogue Book of Etiquette

BY MILLICENT FENWICK

GUESTS vary: some sit like pitchers waiting to be filled; others spill over, as though no evening were long enough to hold all the ideas crowding at the mind's lip. But all good guests, whether passive or active, identify themselves with the others. The passive ones are alertly and appreciatively listening. The talkers are aware of the others' interest; and they are willing to take a hint, ready to change the subject or even to be still. Bad guests sit in inert and unresponsive passivity, or gallop into runaway monologues. And such guests are bad guests because they are not accepting the responsibilities of the rôle.

A great deal has been written about the responsibilities of hosts—and they are many—but too seldom is it said that guests have their own obligations, parallel and similar to those of the hosts. The ideal guest's manners express delight in his hosts and their other guests; they convey the fact that he thinks the food delicious, and that the conversation or games his hostess has suggested are the very ones he would have chosen. Narrowed down to one sentence, a guest's manners should express, "I know you have tried to please me and I am touched and made happy by that; but, most of all, I want you to know that all the ways in which you have planned to please me have been most successful." It may sound a little elaborate, but it is nevertheless true that every good guest—whether consciously or subconsciously—manages to convey this attitude towards his hosts.

Towards the other guests, his attitude is very much the same. The ideal guest laughs at jokes, is interested in anecdotes and seems to find everyone most attractive. The charm and wit that give warmth and life and personality to a guest's code of manners can not be prescribed. But the principles of behaviour which are the basis of this code are listed here.

THE COOPERATIVE GUEST. One of the first duties of a guest is cooperation. The spirit in which this obligation should be met is almost that of a fellow conspirator of the hostess. She is making every effort to see that all the guests will enjoy themselves; and that no one's feelings could possibly be hurt. And every guest should help her. In other words, no matter what one thinks of one's dinner companions, one must talk to them with the appearance, at least, of as much interest and pleasure as possible. If a guest seems stranded, it is good manners to help out by taking him into the conversation or going across the room to join him. And it is extremely bad manners for a guest to show reluctance towards any of the hostess' suggestions, whether direct or indirect.

THE UNPRESUMING GUEST. He shows his virtues in many subtle ways. For example, he will never be guilty of the abuse of the cozy, old-fashioned phrase "Make yourself at home." There is almost nothing that a guest can do that is worse than making himself too obviously at home in a house that belongs to someone else. The most blatant examples of being too much at home are these: fetching drinks or anything else, except at the hostess' suggestion; telling other guests where things may be found; telephoning without asking permission first (a cousin of this is the bad habit of making long distance calls without paying for them); parading one's frequent visits, or one's familiarity with the house, before other guests; and, above, all, giving orders to the staff.

A guest with perfect manners never asks for special service at the dining-room table, even for water, because it may interfere with the serving routine. He never interferes with the discipline of children or dogs. (If children are supposed to go to bed at a certain hour, no guest should plead—and certainly not before the children—that they be allowed to stay up longer; if dogs are supposed to stay on the floor, no guest should cuddle them on the sofa.) And, finally, he knows exactly where helpfulness ends and officiousness begins.

Friends who know the household ways can be extremely helpful without presumption, but acquaintances should be careful not to confuse the two. A typical victim of this confusion is the week-end guest who, without asking the hostess or knowing what the customs are, makes his own bed. He not only disrupts the household customs but he also suggests to the hostess that, in his opinion her household arrangements are not adequate to cover the service that is usually given to guests. There is no situation in which a guest should take it for granted, without any hint from his hostess, that he may make his own bed. Even in a household where there is no maid, it is just possible that the hostess might prefer to make the guests' beds herself, while her husband entertains the guests.

If the hostess does want the guests to make their beds, or to help with the dishes, she may suggest it herself: "I hope you won't mind, but we all make our own beds." Or guests may offer: "Couldn't we make our own beds? We always do at home." A guest should always, however, keep his room and his bathroom neat. In small houses, when he shares a bathroom with others, he should wash the tub and tidy the bathroom before he leaves it.

When this ideal unpresuming guest comes to call he is always found sitting in a small straight-backed armchair when his hostess comes in, not sprawling on the sofa or in a deep chair, smoking, and reading a magazine. A hostess may be quite pleased to find her guest looking at one of the pictures on the wall (the suggestion being that he has been struck by its beauty); but she will not be pleased to find that he has made free with all the comforts and objects of interest in the room.

Like other virtues, this diffidence can be overdone. When there are cigarettes on the table, for *(Continued on page 138)*

MORE MAGIC

Not witches' brew, but the magic of the understanding heart

BY ROBERT FONTAINE

THE first time I heard the phrase which tends to end all plaints and pleas was in high school in Canada. I sat on a sturdy oaken seat and asked my French teacher, Napoleon LaTour, how one might learn the French language in such a manner that its use would become a happy spouting of a joyful liquid fountain; and learn it with something of the ease and grace with which one learned to dance with lovely girls.

"I do not know," said M. LaTour. "I am a French teacher, not a magician."

In the years that followed, filled as they were with much confusion and very little graceful French, I have heard the phrase, or some variation, many times.

I have asked my father how I might become a happy and famous writer and he said he was not a magician; he did not, alas, know.

I have inquired of theatrical producers, who informed me they could not risk the production of an unknown author's play, just how an unknown author became known. The producer in question threw up his hands wistfully and observed that he was a producer, not a magician.

When I was twenty or so and had arrived in Manhattan with much hope, one hundred dollars, and the faint red beginning of a moustache, I spent that part of my time which was not consumed in looking for a job and attempting to sneak into legitimate theatres in searching for a magician. My quest was made more eager by the fact that I had met (I am sometimes almost tempted to suggest by magical chance) the most beautiful young girl in the world.

I admit there might be some question as to my accuracy in this case, but I must smilingly insist that there were then no eyes more green and shining; no lips more red and rose-like; no skin more to be confused with pink-and-white satin, and no voice more nearly resembling the lark in spring.

When, after an awkward and penniless courtship which consisted of alternate daring and sulking, she rejected my suit with the simple and devastating "I simply don't love you," I was forced by adolescent stubbornness and hope to ask what I might do that would *make* her love me. Her reply was, of course, "I don't know. I'm not a magician."

Now, it seems to me that I was too hasty, in every case, in considering that phrase to be the deciding factor in the logical discussion of a problem. It did not occur to me until this very day, many, many years later, that I might have suggested to my companions, teacher and father, in view of my need and the need of all those who are smaller, sadder, weaker, and more hopeful, that it was almost an obligation for the others to be magicians!

I should like very much to go back to my first love and re-enact our courtship up to the point where she explained that she was no magician. I would then, sharply and rather loudly, inquire why, since it was now obviously a highly useful knack, she had not become a magician.

I agree that I use the word "magician" loosely. It was not my dream (and has not become my dream) to encourage people to manipulate tall hats so as to extricate bewildered rabbits or casually to saw pretty belles into sections. Nor do I aim, even now, at urging hosts of my superiors to study the brews the witches make by stormy night on woodland heath or moor while the black clouds scurry across the evil sky, tauntingly shifting now and then to form the sardonic face of Satan. I am speaking of a simple magic, somewhat in the way Edna St. Vincent Millay explained the Harp Weaver as "a simple miracle."

I suggest a course in simple magic in the most elementary schools. In the early grades we might begin with the study of the magic of children being at home with each other; and of the wonder, tolerant and all-embracing, which children create among themselves. Here, at the beginning, it is the adults who would learn from the children. Parents would come regularly and listen to the simple statement of a child that, while it is pouring rain, "it's a beautiful day"; and understand that the beauty of the day is, of course, in the landscape of the heart.

In later grades, at adolescence and a bit beyond, we might study the magic of what the Bible often translates as charity and what is better considered, in view of current semantics, as loving-kindness. We might learn here the magic of the understanding heart, the courageous insistence that love and beauty are in the heart of the beholder and need only be drawn forth by a stronger, more understanding Self.

The glorious magic which comes from the knowledge that we are all inseparable strands in the golden, shining web of God, and that each one of us is injured by the pain of another, would be taught a little later, perhaps at a Federal University, where all colours, creeds, ages, and sizes would be freely admitted upon mere wondering desire.

I see now very clearly that if everyone of us had begun long ago to study magic not one of us today would be able to say, "I only make atom bombs, I am not a magician." "I am only the President. I am not a magician." "I'm only a delegate to the U.N. I'm not a magician." "I'm only a voter. I'm not a magician."

I myself am going to make a very great effort to become a magician. I am starting a bit late but I am very eager and determined. I should like very much to be able to say in about three decades: "No. I do not very often travel in jet planes. No, I do not know anything about German interests in Greece or the capsule dinners. I am very ignorant about the swarm of meaningless noises and detriments that play about the world. But ask me where lie love and kindness; singing and colour; solid dreams and marble music, and I shall be able to tell you. You see, I am a magician!"

DOUBLE SUMMER TIME

. . . English slang for Daylight Saving—and Vogue slang for summer clothes that can be at home in two places at the same time; in town; in the country. Most of us will be on "double summer time." For most of us the summer is split; for many of us the very day is split. And few of us have either the budget or the inclination to buy two entirely separate summer wardrobes.

Consequently Vogue has sifted summer fashions through a double colander, for clothes and accessories which, with a twist of the wrist, adapt to striped terrace chairs and melting pavements. Clothes that never look vice versa, that always look indigenous. That satisfy summer's first urgency—to feel cool and look fresh. That have a grace of their own other than their double-purpose life.

Certain summer fashions, some newly born, some revivals, abet this idea. The fashion for light colours in town: naturals, pastels, even white; opera pumps of cool linen, or Shantung, or delicate, woven straw. For wide or deep necklines—pastoral with a cotton stole, urbane with a swath of tulle. Materials that don't care where they go; pongee, Shantung, crease-resistant linen, that fly-weight tropical worsted (see pages 97-101); organdie, and important cottons (pages 118-123). The shirtwaist dress has developed city manners (see the cover). Gloves and shady hats invade the country. The orderly, small, rather "tight" patterned prints and tie silks are typical Double Summer Time clothes (see pages 80-83). Even specifically town and/or country clothes have the same silhouette, dimension, detail, and general mood this year. Result: multiple opportunities for the imaginative with a flair for twisting a scarf, adding a jacket, choosing a hat, placing a sprig or a spray (see Vogue, cover to cover).

Obviously certain categories of clothes remain staunchly local. Active sports clothes (page 126), sports hats, white shoes, polo coats are forever rural; high-heeled slippers, black silk, flowering plateaus, twelve-inch daytime hems . . . prerogatives of the city. Big evening dresses, however, are free of category, escape localizing. A summer dance in the country warrants the same delicacy of chiffon, tulle, lace, and organdie as a spring dance in town (see pages 112-115). Another free agent is the cartwheel, urban with a town silk, pretty-pastoral with piqué, new with the softer shirtwaist dress.

Editors' findings: petticoats, which hold material away from you, are temperature lowerers and look refrigerated. . . . A white linen bolero is a catalyst for any summer wardrobe. . . . In town, on the very hottest day, black makes one feel thin and elegant (see page 102). . . . A stole is a lighter-than-air cover-up. . . . This summer, you'll probably not only own, but actually use, a parasol. . . . The strapped shell shoe is cool as a sandal, and looks neater. . . . Summer is more fun than winter.

Specific Double Summer Time suggestions are on page 152.

FROSTY SUIT OF TROPICAL WORSTED, that cool, impeccable cloth, worn by initiates of the tropics—ideal for our own hot weather. *Opposite:* Well-disposed stripes, apricot and black, on a neat-all-day suit of Miron's tropical worsted. $75. By Swansdown. Altman; Wm. H. Block; The Dayton Co. Toasty straw cloche, apricot hat band, Lilly Daché.

HORST

NATURAL SHANTUNG. To wear in and out of town all summer—with a strict sailor or a flowering bonnet, a two-piece suit buttoned by twos, of Onondaga's silk Shantung, neat at the edges, the skirt full and summery. $125. An Adele Simpson design, at Henri Bendel; Carson Pirie Scott; I. Magnin.

HORST

NATURAL PONGEE... a return. If your memory's long enough, you'll remember its airy coolness. Shirtwaist dress of Hafner's silk pongee, the skirt a fall of soft pleats. $70. By Larry Aldrich. Bergdorf Goodman; Hudson's; The Blum Store. Straw tricorne, a copy of Albouy, made-to-order, Bergdorf Goodman.

NEW: LOW-FOR-DAYLIGHT. For summer twilights—a deep, cool, softly-collared neckline on a dress of Stonecutter's natural rayon tissue faille. The bodice is moulded close with a Conmar zipper, the skirt barrel-pleated to the back. About $55. By Ceil Chapman. Stein & Blaine; I. Magnin; Jays.

FOR A TIDY SUMMER. Linen—crisp, trim, refreshingly self-possessed in the fluster and crumple of summer. *Right:* Two-piece dress, pretending to a suit, of Alice-blue McBratney linen. About $70. Designed by Adler & Adler. At Lord & Taylor; Himelhoch's; Hutzler's. Lilly Daché's flowered circle.

HORST

Summer black Mme. Valentina always designs in terms of a season, a year—seldom in terms of a single isolated dress. Hence her extraordinarily compact, condensed wardrobes, which she expands with a stole, a jewel, an overskirt, a hat. Here is her summer-in-town capsule, all black, all lightweight materials, all marked with her particular flair for long, dwindling waists, and slimness—without tightness.

Opposite: For summer dining; fluid, lightweight satin evening dress with black net sleeves, a removable net overskirt.

Left: For daytime—slim-bodied silk, elongated waist, a smooth-falling full skirt, the long stole and roll-brim cloche, blue and white Guatemalan cotton.

Right: After five, summer-weight damask, nine inches from the floor, small jutting pleats at the waist, airy-feathered hat.

"NORTH WALES," VIRGINIA

WHERE MR. AND MRS. WALTER P. CHRYSLER, JUNIOR, LIVE, KEEP THEIR SUPERB COLLECTION OF MODERN ART, AND RAISE THOROUGHBRED HORSES

This eighteenth-century working farm near Warrenton is a serene springboard for Mr. and Mrs. Chrysler's multiple interests. Here they spend much of the year, their trips usually motivated by two major enthusiasms, art and horses. Both the Chryslers have inherited their interest in horses, he from his grandfather and she from her Virginia ancestors (Mrs. Chrysler was the former Miss Jean Outland of Norfolk). Although there is a traditional flavour in the great rooms on the lower floor of North Wales, there is also a bold contemporary feeling stemming from a spectacular collection of modern paintings and sculpture, considered one of the most important in America. Here hang masterpieces by Matisse, Braque, Degas, Miró, Rouault, and Picasso; in counterpoint to these paintings, sculpture by Despiau, Lehmbruck, and Brancusi. In addition, the eclecticism of Chrysler collecting includes manuscripts and American primitive paintings.

In contrast to the formality of its interior, North Wales remains a working farm, as it started out to be more than two hundred years ago when the original land was granted to two brothers from northern Wales. Stables, barns, and miles of white paddock fences, which outline the bending meadows, point up an interest in horse breeding which, although recent, has increasing importance in America's horse circles. There are such other farm ventures as raising and selling white-faced Hereford cattle, Shropshire sheep (for wool and meat), chickens, and turkeys. In spite of this scope of activity, North Wales, with its four thousand acres softly traced by ancient Indian trails, humped with ghostly Civil War embankments, keeps a tranquil air of enduring composure.

BALKIN

MRS. CHRYSLER: AT THE DINING-ROOM, ENTRANCE

On the panelled walls hang two great Cubist paintings: "Le Guéridon" and "Cubist Abstraction," by Braque and Picasso. Mr. and Mrs. Chrysler own the most important private collection of Picasso's work in America today—forty-five oil paintings and forty-nine water colours and drawings of his multiple phases—as well as fifteen of Braque's serenely sensuous abstractions.

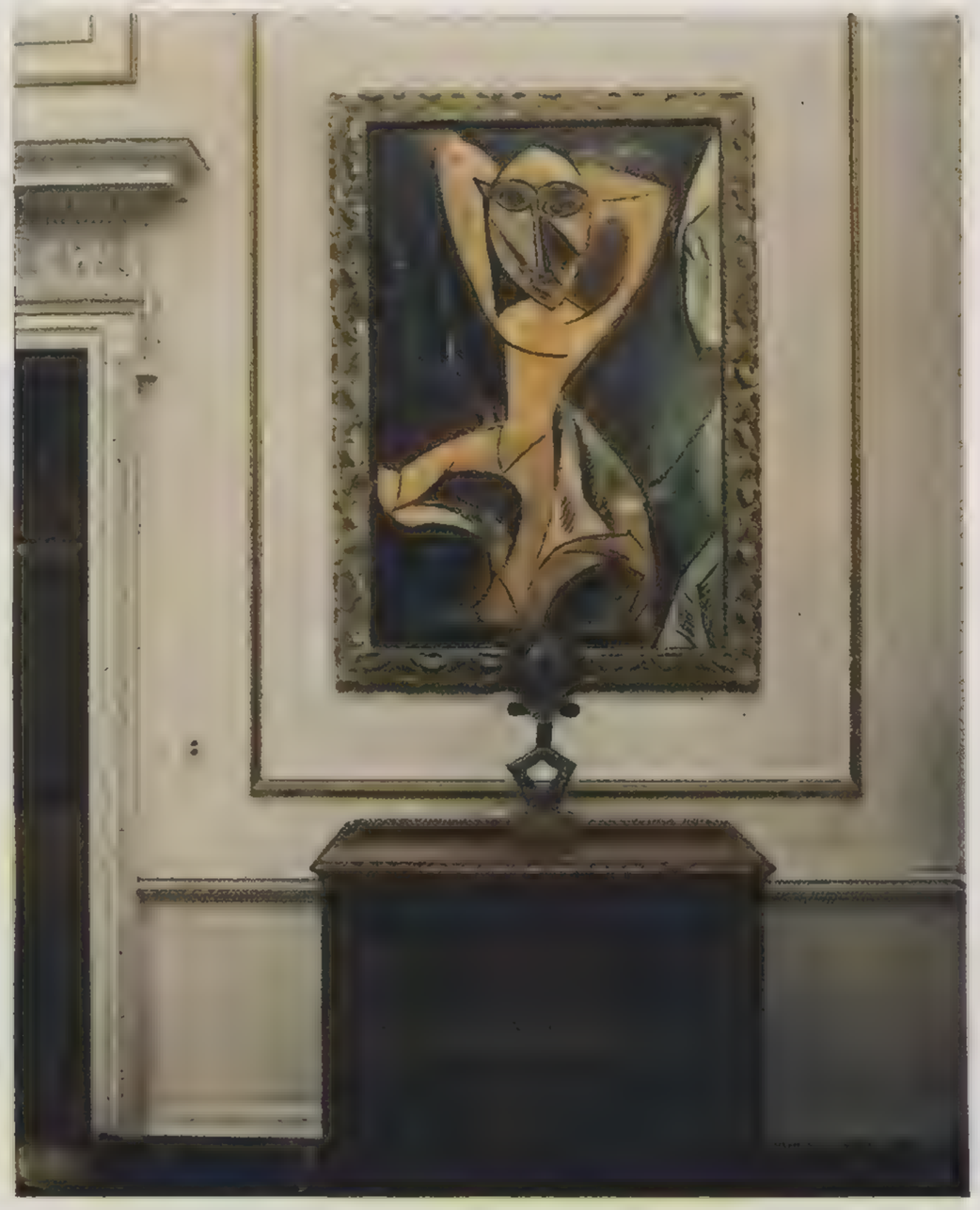
BALKIN

MATISSE STILL LIFE

Above a rare Regency sideboard in the dining room hangs Matisse's "Bowl of Apples," one of the most important of Mr. and Mrs. Chrysler's twenty-two examples of this great painter's work. Throughout the house, the boldly new is pitted against the old. The reticence of a classic Virginia setting with its English woodwork and beautiful old furniture, its shimmer of superb old silver, underlines the potency of great modern art; frequently, paintings and sculptures are clustered in subtle complement.

THREE OF PICASSO'S EARLY WORKS: "NUDE IN GREY,"
A SCULPTURED "HARLEQUIN HEAD,"
AND, BESIDE IT, AN EXTREMELY EARLY SKETCH.

DEGAS' GREAT "DANSEUSE AUX BOUQUETS";
ON THE CHEST, THREE DEGAS FIGURES.

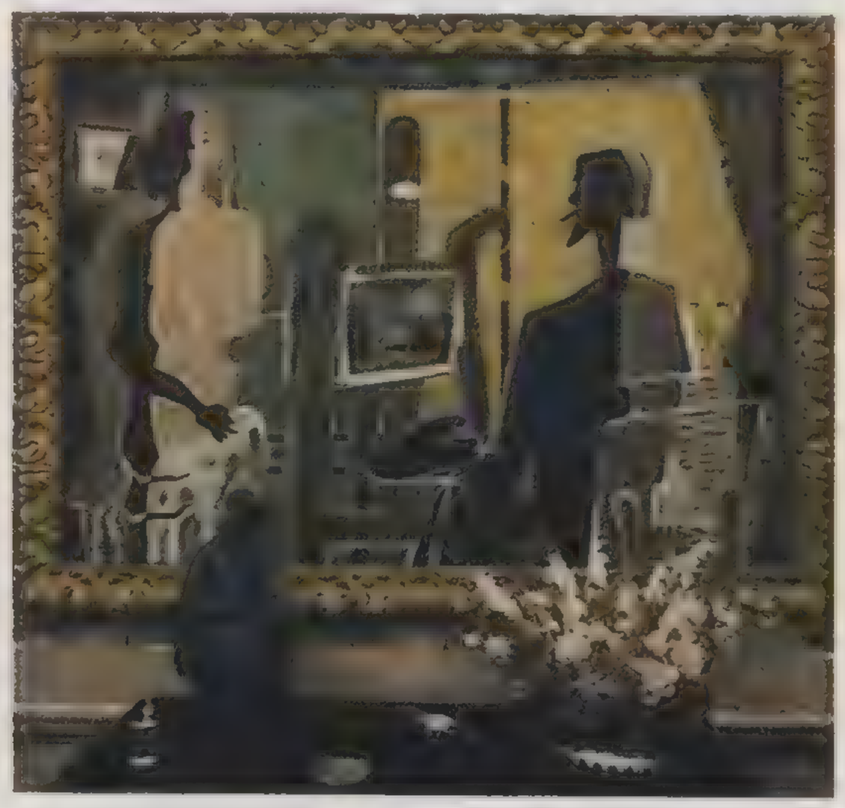


PICASSO'S REVOLUTIONARY "GRANDE DANSEUSE D'AVIGNON"
WITH ITS INSPIRATION—AN AFRICAN GRAVE IMAGE.

AT THE NORTH WALES STUD FARM

Painted the red and white of Chrysler racing colours, the stud farm's brood-mare stables *(above)* now house sixty-nine brood mares. (The stud farm inventory includes seven stallions, thirty-eight yearlings.) The racing horses are mostly either in training stables at Aiken or at the Chrysler racing stables—at Hialeah in Florida and Belmont in New York. Although smaller than other Chrysler farm projects at North Wales—such as a herd of Hereford cattle—the stud farm has a lien on glamour.

A MATISSE ODALISQUE, "LORETTE VII"



TWO MAJOR RARITIES: A BRAQUE FIGUREPIECE, "PAINTER AND MODEL"; A RENOIR SCULPTURE, "MOTHER AND CHILD."

BALKIN

THE YEARLING SHOW

Against the dipping sweep of Virginia hills, the yearling show at North Wales is a slow, spacious ceremony held each summer; later many of these young horses are shipped to the Saratoga sales. Last year, grooms paraded sixty-nine Chrysler-owned yearlings before a gallery of sixteen hundred guests, a Who's Who of racing and horse experts. Later, some of these yearlings—among them, those sired by the now famous stallion, Ramilles—brought a high dollar average at the famous Saratoga sales.

AN AMERICAN PRIMITIVE—"LANDSCAPE WITH A CHILD"

JOAN CRAWFORD

Now showing in New York

Note to address books: the news that Adrian has opened a shop-within-a-shop in New York—where, in an atmosphere which is a duplicate of his Los Angeles salon, he will show his complete collection of ready-to-wear clothes. The place: Gunther. Note to their public: Joan Crawford's next film will be a Warner Brothers' autumn-plan, *Until Proven Guilty.* Florence Marly, a fresh talent to America, is a European film actress brought here by Paramount, to be seen in *The Sealed Verdict. Above:* Joan Crawford—who has her burnished hair newly brushed into an effect of bangs—wears an Adrian dress flagged with red and white over navy blue (with a jacket not shown). The taffeta of Enka rayon. Gunther; Frost Brothers; Garfinckel's. *Opposite:* Florence Marly in two airy mediums: black lace, white organdie, by Adrian. Gunther; Nan Duskin; Hudson's.

FLORENCE MARLY (opposite page)

GEORGE PLATT LYNES

CECIL BEATON

Young married beauties

Opposite: MRS. J. AVERELL CLARK, JUNIOR,
the daughter of the Earl and Countess of Minto,
has a handsome Scotch distinction. She wears a white rayon chiffon
ball dress, spun over the underglow of
black rayon net. By Charles Sorel. Altman.

HORST

MRS. CLARENCE MICHALIS
has a pure Florentine beauty—and a cap of red hair
in lovely contradiction. Her dress is light-struck silver surah,
designed out of schedule: an evening suit cut of daytime material.
Castillo. At Elizabeth Arden's Fashion Floor.

Young married beauties

(continued)

MRS. WILLIAM WOODWARD, JUNIOR,

is a dark blonde, with wide-set blue eyes; has a special interest in French furniture, early Chinese porcelain. Here, she wears a gossamer of white tulle; its minimum bodice, abundant skirt, encrusted with lace-flower appliqué. Made-to-order design from Fira Benenson's new salon.

HORST

MRS. DESMOND FITZ GERALD,

the former Mrs. Green Lawrence, was married this winter to Desmond Fitz Gerald.
She has a delicate, symmetrical beauty, is photographed here in a froth of white organdie, defined by rivulets of black Valenciennes lace.
Salon de Couture, Bonwit Teller.

Shoes with S.A.*

In the March 1 issue of Vogue, our Mr. Carter said, "I'll vote for anything that will make a woman's foot look more delicate. When I look at a woman, I always start at the ground and work up . . . if there's no appeal in the foot, there's no point in going any farther." We were taken with his view; herewith more shoes that are delicate, appealing.

Above: Navy-blue calf. Cut very low, cut in curves. By Evins. $30. I. Miller.

Below right: Olive-green suède, mid-high Louis heel. By Mademoiselle. About $16. Lord & Taylor.

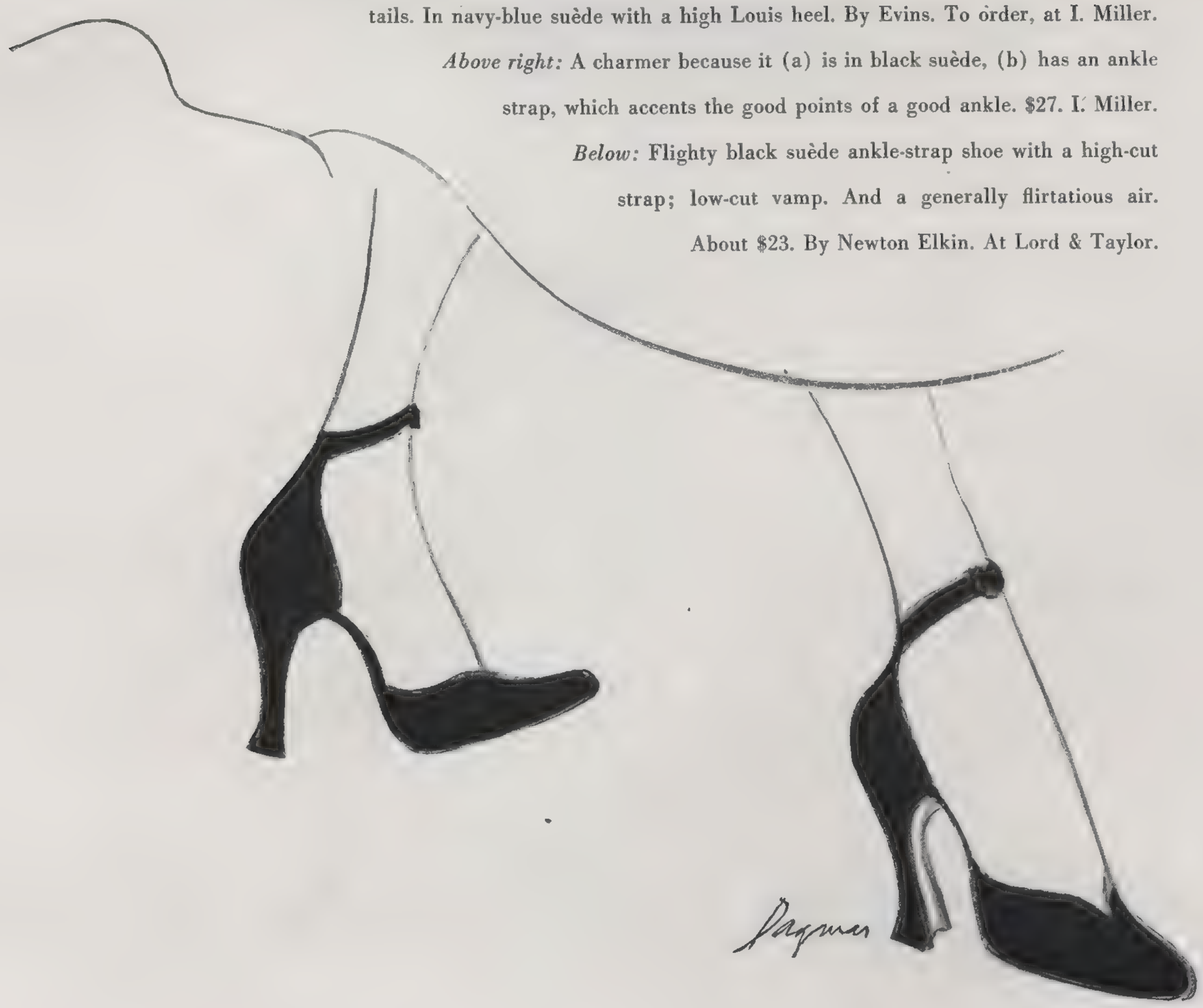
Below left: A strapped shoe in brown calf. $40. By Delman.

*Shoe Appeal.

Above left: Practicing what Mr. Carter preaches—the oxford, here for the first time in years. High and curved in the heel, high over the instep and ankle, wonderfully pretty if the ankle is delicate. Wear it with the sort of suit that goes on pleasantly from luncheon to cocktails. In navy-blue suède with a high Louis heel. By Evins. To order, at I. Miller.

Above right: A charmer because it (a) is in black suède, (b) has an ankle strap, which accents the good points of a good ankle. $27. I. Miller.

Below: Flighty black suède ankle-strap shoe with a high-cut strap; low-cut vamp. And a generally flirtatious air. About $23. By Newton Elkin. At Lord & Taylor.



City cottons: young and polished

No one knows better than the young the many virtues of cotton. Come summer, come cotton—suits, dresses, hats—all of them fresh and cool and washable. Come *this* summer, cotton has news, is welcome to the city. To its present virtues add: darker town colouring, newly polished tailoring, the *whole* run of a year's new silhouettes. **SLATE CHAMBRAY** *(above)*, a run-about-city colour, a dress to wear covered up (with a bolero) or sleeveless, bare. Stevens cotton chambray. $23. Stern's; Frost Bros. Rath calf bag. $19 plus tax. Alfred Dunhill. **BILLOWING GREEN** *(opposite)*, as cool as it looks here. A sleeveless deep bottle-green dress topped by a waist-long bolero. The skirt is a wide flare. Of Springmaid cotton. By Henry Rosenfeld. $18. From Best's.

PLAID GINGHAM. Two-piece city-summer costume. The cut-away jacket is neat and tailored, cooled with white piqué collar and cuffs, detailed with gilt metal buttons. Ameritex gingham. By Ellen Kaye. $20. Russeks.

PALEST CHAMBRAY in deep ice-blue, with tiny black buttons. Made of Dan River chambray. By Minx Modes. $17. Saks 34th. The Panama cloche is ribboned with grosgrain. $8. Best's. Bag by Rath. $19 plus tax. Saks 34th.

FRANCES MCLAUGHLIN

CHAMBRAY, CITY GREY for a two-part summer suit. The jacket is fitted, banded at the hips. $30. White piqué hat; $5. By Debway. Both, Bloomingdale's.

NEEDLE-STRIPED COTTON, black and white. A city silhouette—long sleeves, nipped waist, great skirt. By Ken Classics, $25. Best's. Stetson hat; $13. Altman.

City cottons *continued*

CHECKERBOARD GINGHAM, a commuter's wardrobe ticket. Blocked out brown on white cotton, bolero-ed for city fare, sun-backed, bare for the country. The bolero is fitted; the dress, bow-tied with white piqué. $23. Russeks. Piqué beret, $6. Russeks. Lesco calf bag, $29 plus tax. Altman.

FROSTED BIB ON CHECKS. Lemon-leaf green with white, minute-small checks. A dress with a little girl air, with a straight-white tucked piqué dicky, a grosgrain chin-bow, three-quarter sleeves cuffed with white again. By Junior Clique. $9. Stern's; Titche-Goettinger. The hat is white straw. $15. Stern's.

MINT GREEN LINEN. Suit with a flare—at the hips, at the skirt. Of linen and spun rayon. $18. Leghorn hat. $9. Jana calf bag. $20 plus tax. All, Bloomingdale's.

GINGHAM, BOLD AND CHECKED. A shirtwaist dress, black with red and mustard. By June Arden. $9. Saks 34th. Jana calf bag. $15 plus tax. Peck & Peck.

FRANCES McLAUGHLIN

City cottons: the price is a point

COTTON, DARK AND WHITE. A brown-and-white, two-piece suit with chalk-white buttons, to wear anywhere in town before five o'clock, lunching, shopping, and walking in the park. Dark enough for the city, it has a village price—$15. The jacket is a slight cutaway, has a small turned-down collar, three-quarter sleeves. In checked Dan River cotton. From Altman; Frederick & Nelson.

CHAMBRAY, PALE AND COOL, a good buy on three counts. Its soft, iced colouring (pale green), its easy way with accessories (the colour, the shape—easy to dress up, or down), its nonchalant price ($15). It takes to white, especially white gloves, and it will be seen around, all morning, in town. A L'Aiglon design, with a convertible collar, pushed-up three-quarter sleeves, a straight skirt. From Lord & Taylor; Famous-Barr; Marshall Field.

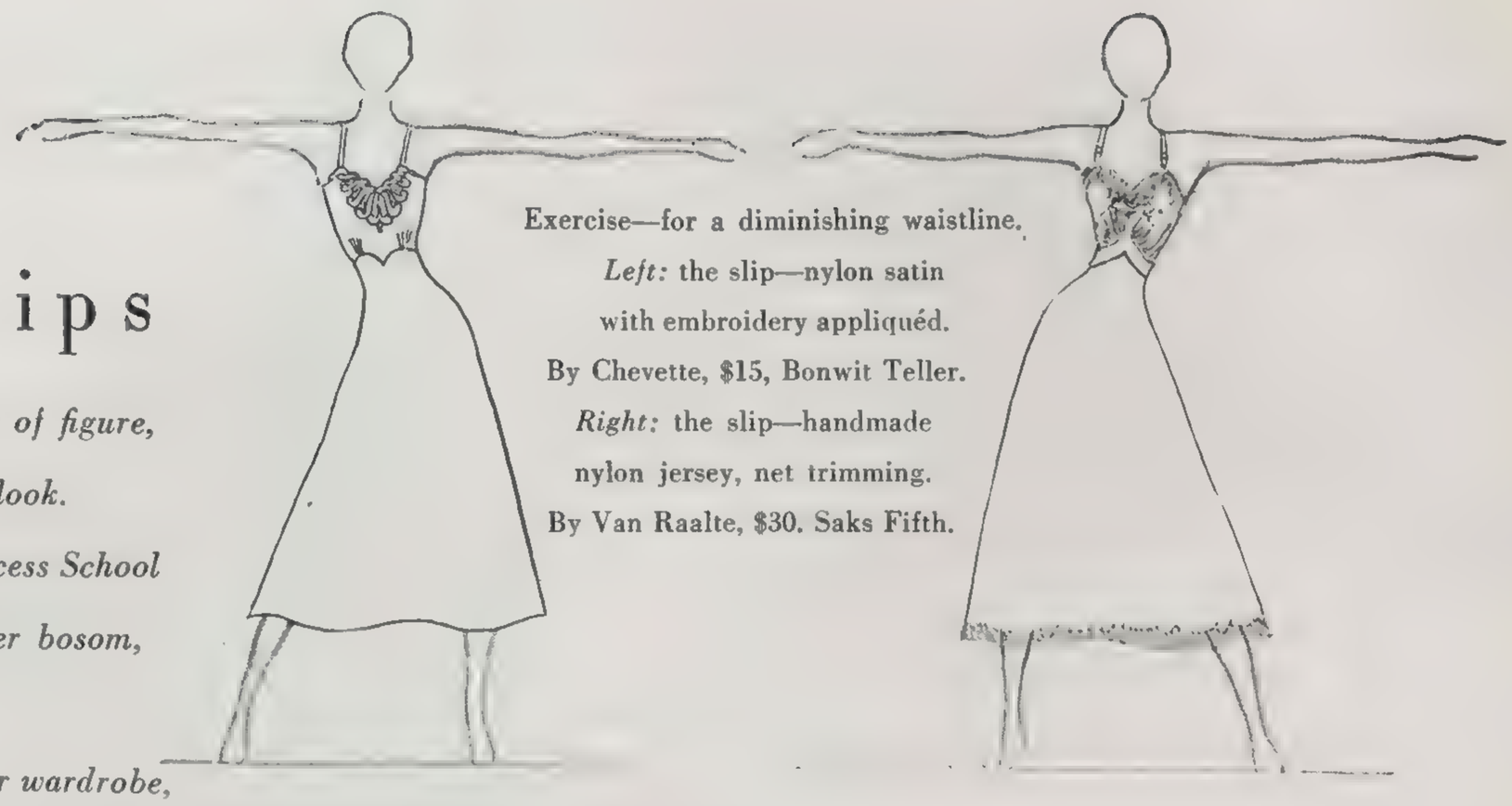
GINGHAM, FRESH AND GREEN. Its points; a dark crispness that looks unwilted, stays so from nine to five; a way of looking well with the summer's white hats; a surprising price—$9. In dark green and white checks, with short sleeves, a small bow at the neck, a flare to the skirt, and white buttons. In Dan River gingham. By Sacson. From Gimbel's; Mandel Brothers.

FRANCES MCLAUGHLIN

Figures in slips

The beginning of fashion is a matter of figure, of the prettiest undercover look. Here, exercises by Ann Delafield of The Success School (seven ways to a littler waist, a higher bosom, a posture—perfect), and thirteen slips that will serve you well in your summer wardrobe, each one a careful, valued beginning of fashion.

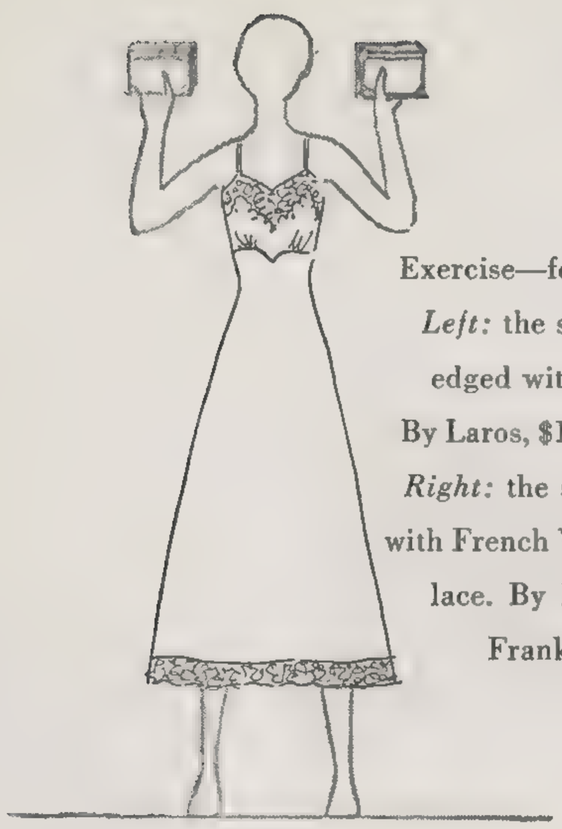
See page 145 for exercise details.

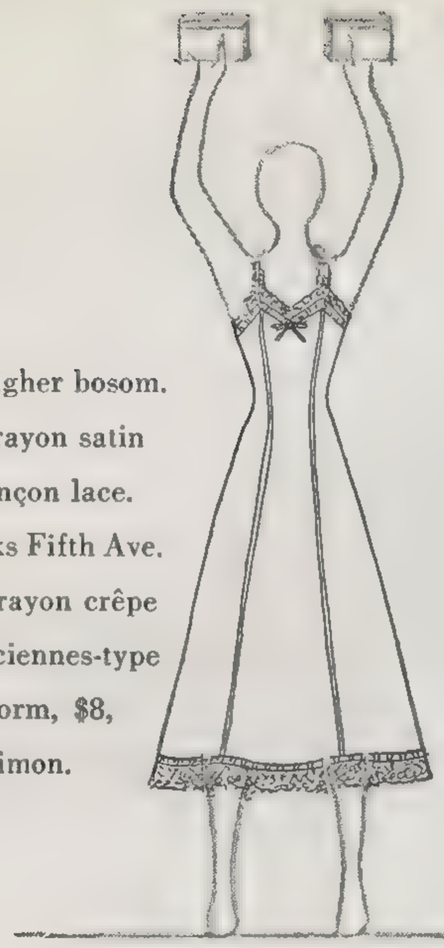


Exercise—for a diminishing waistline.
Left: the slip—nylon satin with embroidery appliquéd. By Chevette, $15, Bonwit Teller.
Right: the slip—handmade nylon jersey, net trimming. By Van Raalte, $30. Saks Fifth.

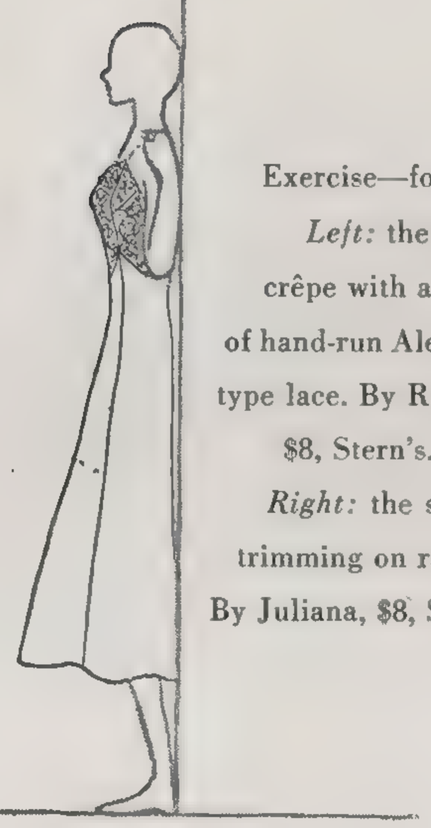
Below: Beauty position, posed in a Bur-Mil rayon crêpe slip. By Dwalyne, $15, Altman. Balloon cloth cover, $48; pillowcase, $20, by Carlin Comforts, Saks Fifth.

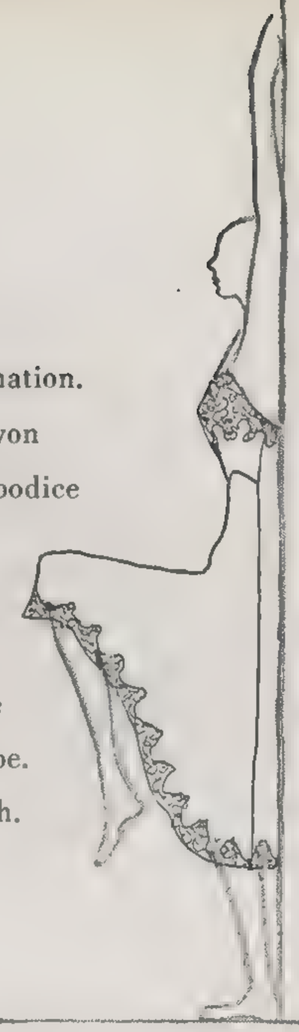
FRANCES MCLAUGHLIN



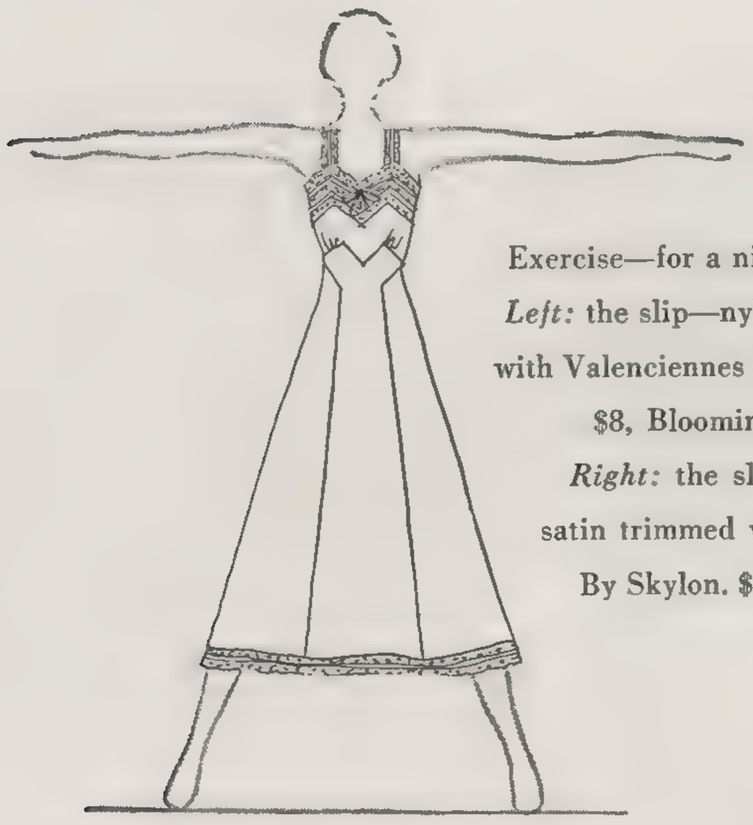


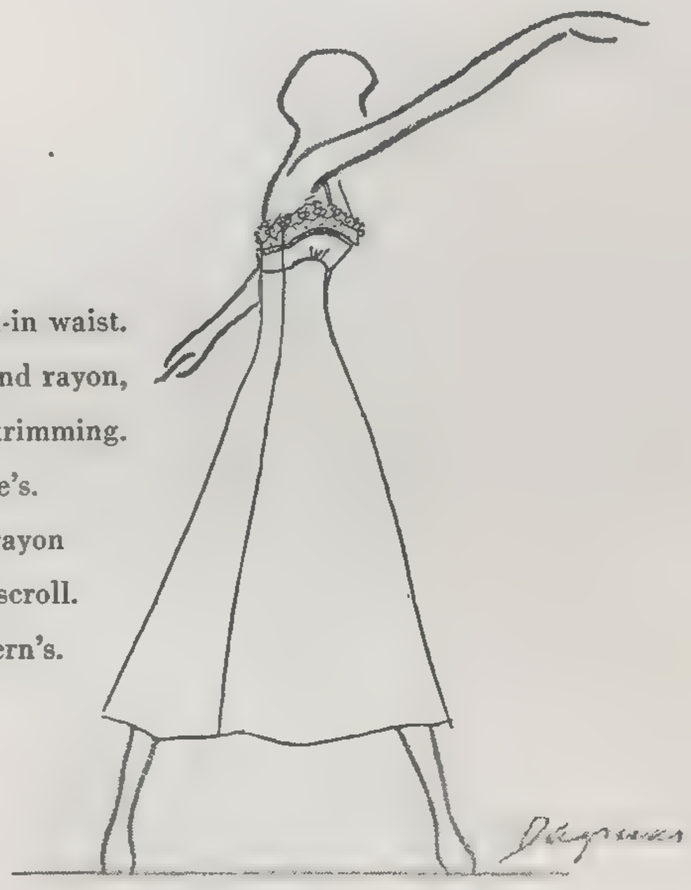
Exercise—for a higher bosom.
Left: the slip—rayon satin edged with Alençon lace. By Laros, $13, Saks Fifth Ave.
Right: the slip—rayon crêpe with French Valenciennes-type lace. By New-form, $8, Franklin Simon.



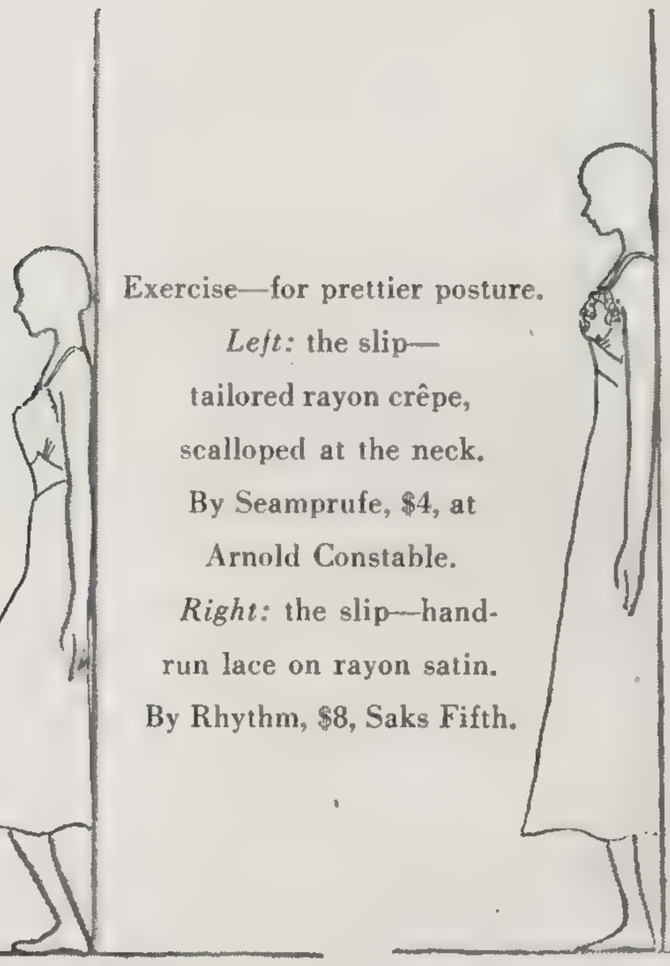


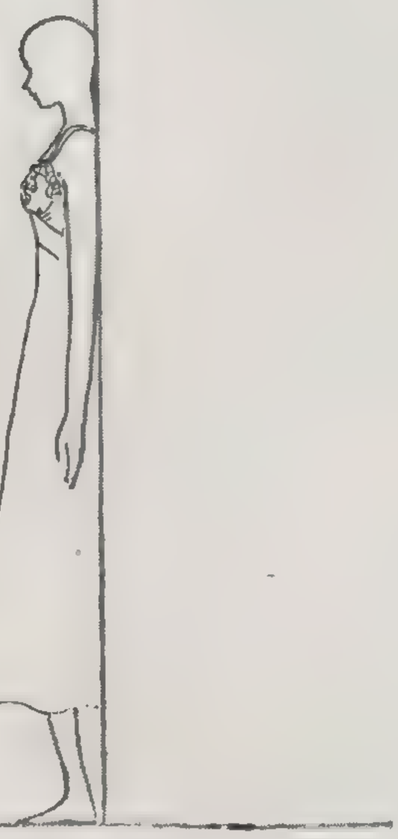
Exercise—for coordination.
Left: the slip—rayon crêpe with a filigree bodice of hand-run Alençon-type lace. By Radelle, $8, Stern's.
Right: the slip—lace trimming on rayon crêpe. By Juliana, $8, Saks Fifth.



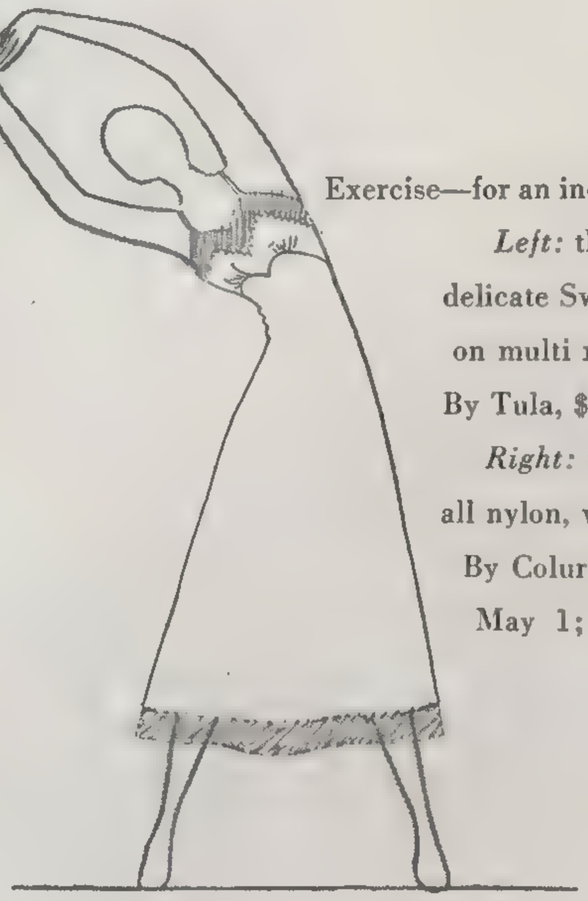


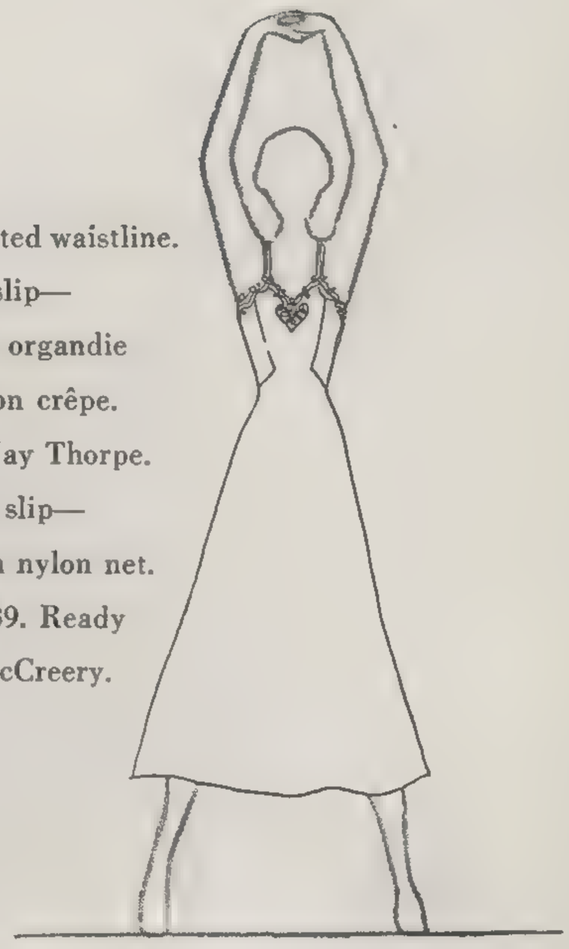
Exercise—for a nipped-in waist.
Left: the slip—nylon and rayon, with Valenciennes lace trimming. $8, Bloomingdale's.
Right: the slip—rayon satin trimmed with scroll. By Skylon. $6, Stern's.





Exercise—for prettier posture.
Left: the slip—tailored rayon crêpe, scalloped at the neck. By Seamprufe, $4, at Arnold Constable.
Right: the slip—hand-run lace on rayon satin. By Rhythm, $8, Saks Fifth.





Exercise—for an indented waistline.
Left: the slip—delicate Swiss organdie on multi rayon crêpe. By Tula, $9, Jay Thorpe.
Right: the slip—all nylon, with nylon net. By Colura. $9. Ready May 1; McCreery.

The California air

California plays in fashions with air-clear lines, no clutter, natural to the beach and club, the sun and air

Variation on a theme, this four-part costume in blue denim. *Above:* Long shirt, long shorts. *Right:* Strict jacket, brief shorts—interchange them one with the other for a new point of view on each day. Wear the Eton jacket *(right)* with the sawed-off shorts, a bright (it can be very bright) scarf; the long shirt *(above)* with the small boy shorts *(right)*, a vivid jacket. The long shirt, $6; shorts, $5. The jacket, $6; shorts, $3. All by Koret of California. Pale blue denim play shoes, by Cobblers. $5. The denim clothes and shoes on this page, at Saks 34th.

Above, left: Cut in fluent lines, a yellow suède cloth jacket casual enough to wear (as it is here) over a tennis dress; goes on through evening over a cotton evening gown. By Lilli Ann. $40. Saks 34th. Under it, a white piqué tennis dress, sleeveless, unhampering, good for more active leisure time. By F. B. Horgan. $15. Bonwit Teller. *Above, right:* For a Friday to Monday schedule, a red rayon gabardine jacket; about $17. To wear sailing, after tennis, on cool nights. In a Labtex fabric with white shorts of the same material; about $8. By Hollywood Premiere. The May Co.; Charles A. Stevens. *Right:* Blue chambray dress, buttoned down the front, full-skirted, the simple staple for any wardrobe. By De De Johnson. $35. Lord & Taylor. Photographs on this page at the Bel-Air Bay Club; those on the left, at the Racquet Club in Palm Springs. California.

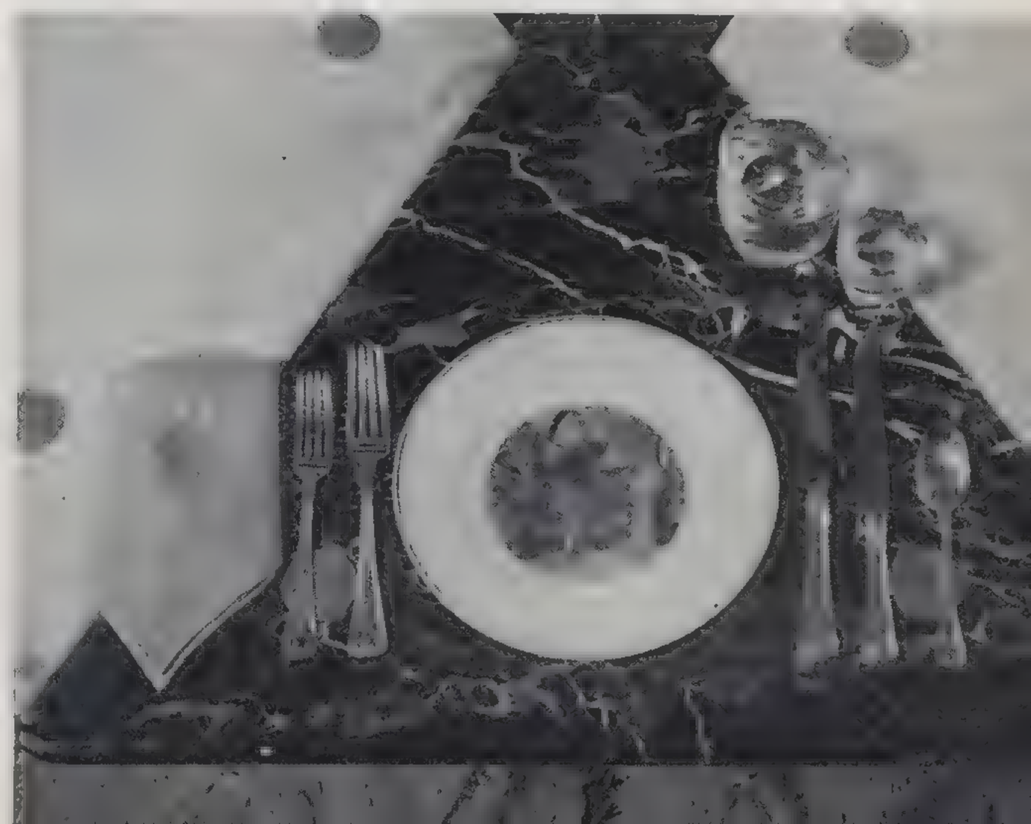
GEORGE PLATT LYNES

ARCHITECTS' DESIGN...
FORM, TEXTURE, AND THE TABLE

From Italian designers, set for luncheon (opposite) : *superb marble-topped table, by Ernesto N. Rogers and Ignazio Gardella. Mauve enamelled metal épergne, matching finger bowls in lower tier, by Clerici. Pale green hemp napkins with pink embroidered flowers by Cooperativa Femminile. White china plates patterned with a black and grey still life (see detailed photograph at the lower right), by Morandi. Pinch-bottom water and wine glasses by Nason and Moretti.* Below, same table for a buffet: *raffia bread basket, white oval ceramic salad bowl, brass shell, deep orange enamelled bowl. Natural-coloured, linen napkins with pastel-coloured hemp fringe; white-black-and-grey plates by Morandi; chartreuse fruit bowl and plates. All from The House of Italian Handicrafts. Sterling sauce dish and tray, "Old French" flat silver by Gorham from Plummer's.*

HAANEL CASSIDY

A TABLE of parts, it is as wayful as it is beautiful. Made in six sections—with marble tops alternatingly red, black, green, white, supported by a gracile fretwork of brass underpinnings—it can assume a variety of shapes, two of which are shown on these pages: *opposite,* lunch table; *above,* a buffet. Designed by two of Italy's most distinguished architects, Ernesto N. Rogers and Ignazio Gardella, it has a structural purity and pared-away grace, can take its place in rooms of many periods and persuasions—from eighteenth-century to contemporary. Although still in their thirties, Rogers and Gardella are members of the Board of Reconstruction of Milan, have built villas from Trieste to Como; many clients not only ask them to build houses but to design the furniture to go in them as well. The table shown here, which is imported by The House of Italian Handicrafts, is set for luncheon and for buffet supper. Menus and recipes for both, as suggested by the sculptor (professional) and cook (amateur), Alexander Stoller, are on page 137.



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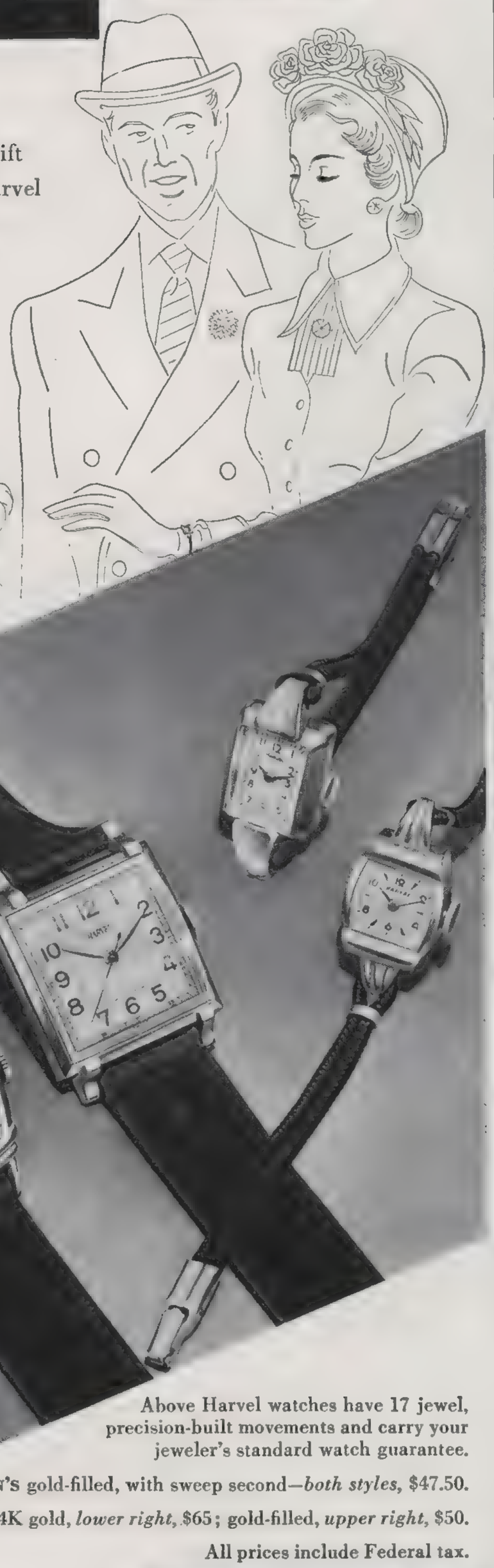

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THE GENEROSITY OF THE TURF

Turf owners and racing fans have contributed to the support of many vital causes in America. From 1942 to 1944 they contributed to the American Red Cross, Army and Navy Relief, the National War Fund, and the U.S.O. a total of about $17,000,000. On one rainy afternoon in 1943 at Belmont Park, the price of admission was the purchase of a war bond. $25,000,000 worth of bonds were sold at Belmont that one day. In the State of Illinois, the race tracks were asked to help finance the Veterans' Bonus Program, contributed $7,700,000; in addition, some $115,000 in uncashed pari-mutuel tickets was given to the Illinois Veterans' Rehabilitation Fund. The "Highlights of the Turf" exhibition at the Knoedler Galleries (see page 77), therefore, is just another example of the generosity of the turf. Turf owners are contributing $65,000 to build the poliomyelitis unit of the New York Infirmary, and this show, an extraordinary event, will be for the benefit of the New York Infirmary's Building Fund.

RACING CALENDAR—1948

March 3 to April 17	TROPICAL PARK, CORAL GABLES, FLORIDA
April 1 to May 15	JAMAICA RACE TRACK, JAMAICA, N. Y.
April 12 to May 1 *(No racing April 19, 20, 26, 27)*	HAVRE DE GRACE TRACK, HAVRE DE GRACE, MD.
April 15 to May 31	GARDEN STATE PARK, CAMDEN, N. J.
April 24 to May 15 *May 1*—KENTUCKY DERBY	CHURCHILL DOWNS, CHURCHILL DOWNS, KY.
May 3 to May 15 *May 15*—PREAKNESS	PIMLICO RACE TRACK, PIMLICO, MD.
May 17 to June 14 *June 12*—BELMONT STAKES	BELMONT PARK TRACK, ELMONT, N. Y.
May 17 to June 19	LINCOLN FIELDS RACE TRACK, CRETE, ILL.
May 18 to July 24	HOLLYWOOD PARK RACE TRACK, INGLEWOOD, CAL.
June 15 & June 16	UNITED HUNTS, BELMONT PARK, ELMONT, N. Y.
June 17 to July 17	AQUEDUCT RACE TRACK, AQUEDUCT, N. Y.
June 21 to July 31	ARLINGTON PARK TRACK, ARLINGTON HEIGHTS, ILL
June 21 to August 7	MONMOUTH PARK TRACK, MONMOUTH, N. J.
July 6 to July 17	HAVRE DE GRACE TRACK, HAVRE DE GRACE, MD.
July 19 to July 31	SARATOGA-AT-JAMAICA, JAMAICA, N. Y.
August 2 to August 28	SARATOGA TRACK, SARATOGA SPRINGS, N. Y.
August 2 to September 6	WASHINGTON PARK, HOMEWOOD, ILL.
August 9 to September 25	ATLANTIC CITY TRACK, ATLANTIC CITY, N. J.
August 30 to September 11	AQUEDUCT RACE TRACK, AQUEDUCT, N. Y.
September 13 to October 2	BELMONT PARK TRACK, ELMONT, N. Y.
September 15 to October 30	GOLDEN GATE FIELDS, ALBANY, CAL.
September 30 to October 28	LAUREL PARK RACE TRACK, LAUREL, MD.
October 4 to November 15	EMPIRE-AT-JAMAICA, JAMAICA, N. Y.
October 18 to October 30	SPORTSMAN'S PARK TRACK, CICERO, ILL.
October 29 to November 12	PIMLICO RACE TRACK, PIMLICO, MD.

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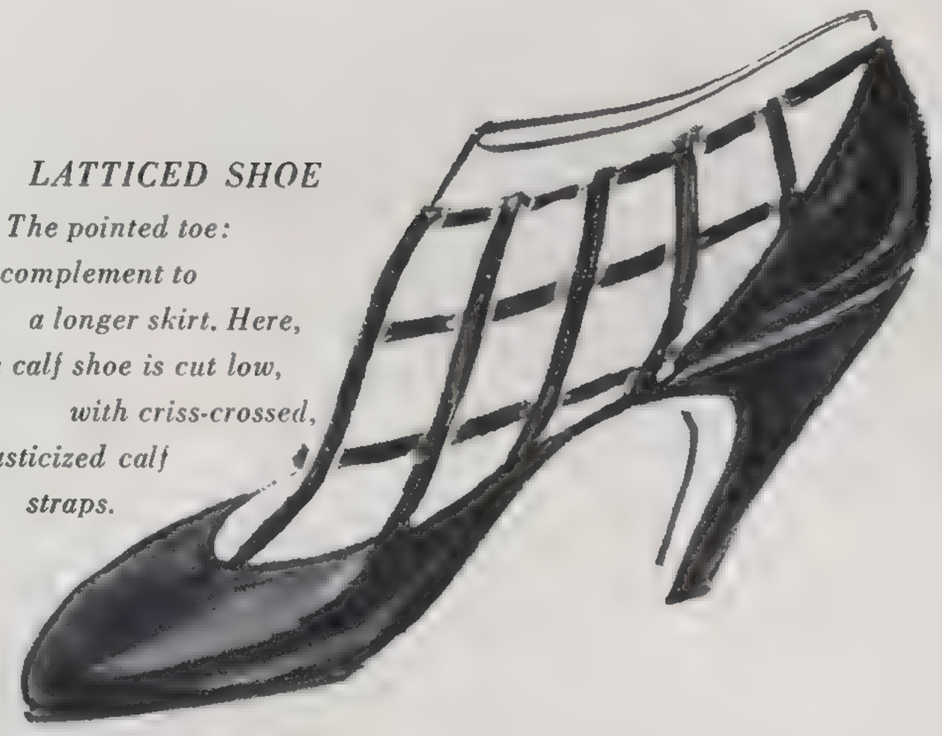
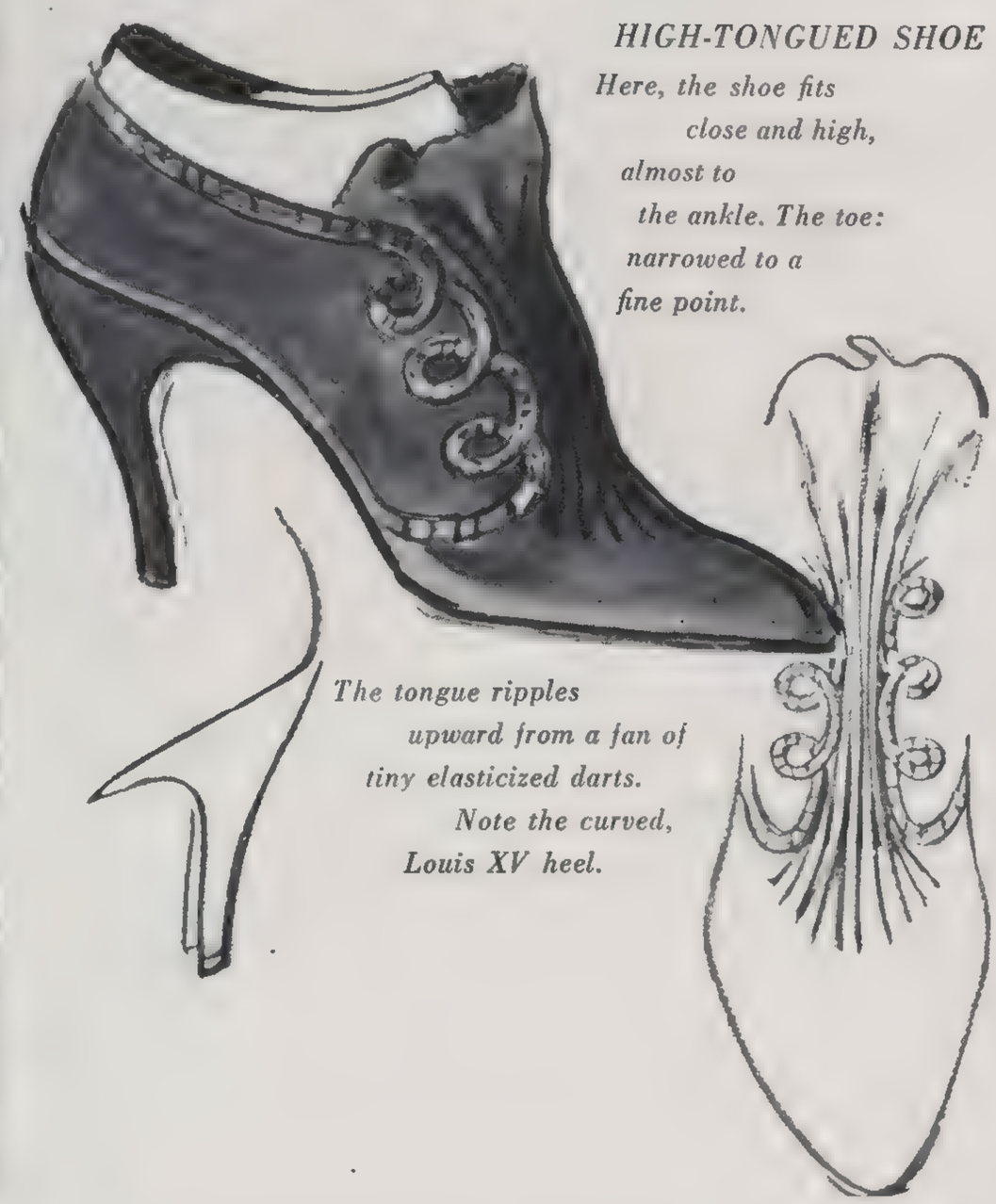
PARIS SHOES



LATTICED SHOE

The pointed toe: Paris' complement to a longer skirt. Here, the calf shoe is cut low, with criss-crossed, elasticized calf straps.



HIGH-TONGUED SHOE

Here, the shoe fits close and high, almost to the ankle. The toe: narrowed to a fine point.

The tongue ripples upward from a fan of tiny elasticized darts. Note the curved, Louis XV heel.

HIGH-STRAPPED SHOE

A feather-weight shoe secured with delicate straps that stepladder high up the instep. The three shoes sketched here are designed by Perugia.

DRAWINGS BY DAVID

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THE WAYFUL TABLE

(Continued from page 129)

BUFFET SUPPER MENU

The following menu is one that can be produced between five-thirty and seven-thirty (on a two-burner stove, if necessary) and still leave time for the cook to change . . . leisurely.

Pâté of Goose Liver in Jelly
(to be served with cocktails)
Algerian Couscous
Salade Niçoise
Cheese
Fruit

PÂTÉ IN JELLY

(should be prepared the day before)
2 cans of consommé
2 pounds of smoked goose liver (or good liverwurst)
½ pound cream cheese
¼ cupful Madeira
1 tablespoonful brandy
1 standard envelope plain gelatine
2 tablespoonfuls cold water

Work the liver and cream cheese into a smooth paste, adding half of the Madeira and all the brandy. Warm the consommé and add gelatine which has been dissolved in the cold water and the rest of the Madeira. Set the consommé to cool. Pour about ¾ inch of consommé into a mould and place in ice-making unit of your refrigerator. When stiff, remove, and with a knife, carefully place the pâté into the mould, leaving space between the pâté and the sides of the mould even for the rest of the consommé, and chill. Do not fail to butter the mould lightly, but well. And be sure your goose liver is not of the salty variety. The quantity given above fits into a standard-sized ice-cube tray.

ALGERIAN COUSCOUS

1 pound cracked wheat (medium size)
½ pound chick peas (soaked overnight in warm water)
2 tablespoonfuls olive oil
4 or 5 medium large onions (cut in eighths)
2 cloves of garlic, coarsely chopped
4 pounds breast of mutton or lamb
1 clove
1 bay leaf
¼ teaspoonful thyme
¼ teaspoonful ginger
2 large zucchinis (marrows)
2 sweet red peppers

Brown the meat, onions, and garlic in the olive oil, using a deep casserole. (Have your butcher cut the meat into small pieces.) When these are well browned, add boiling water to the well-covered meat, and scrape the bottom of the casserole. Add chick peas, seasoning, and salt and pepper to your taste. Bring to a boil and simmer. Put the cracked wheat into a colander. Moisten with some of the stock. Now place the colander on top of the casserole so that the steam of the simmering stock will complete the cooking of the cracked wheat. If your colander does not fit well, place a cloth inside the edge of the casserole to prevent the steam's escaping from the sides. Half an hour before serving, sauté the zucchinis and peppers, cut into half-inch slices, and add to the stock. The cooking of this dish takes an hour and a half, simmering after being brought to first boil. Serve cracked wheat in the centre of a large deep platter, surrounded with sauce, vegetables, and meat, reserving ½ cupful of stock which is seasoned hotly and served in a separate bowl.

SALADE NIÇOISE

2 heaping tablespoonfuls tuna fish canned in olive oil
1 tin of flat fillets of anchovy
1 dozen or so ripe olives
Some capers
Tomatoes and lettuce
Olive oil
Wine vinegar
Salt, pepper, and mustard

Since the war, the good sharp Dijon mustard of France is hard to come by. However, the dry English variety is excellent for this dressing.

Take one-half teaspoonful of mustard, add salt and freshly ground pepper into which the tuna fish is crushed with a fork. Add a tablespoonful of vinegar and stir well, then slowly pour three tablespoonfuls of olive oil into dressing, stirring constantly. When it is of the consistency of heavy cream, pour over a tastefully arranged salad bowl of tomatoes, anchovies, capers, olives, and lettuce. Mix well before serving. All salad dressings should be a little heavier in seasoning if served after a highly spiced dish.

SUNDAY LUNCHEON MENU

Eggs Mollet in Jelly
Rognons Flambés—Rice Pilaff
Salad of Vegetables
Meringue Shells Glacé à l'Orange

EGGS MOLLET IN JELLY

Plunge 8 eggs into boiling water (the use of a colander or wire basket for this operation is advisable to insure an evenness in cooking). Bring to a boil again, then simmer for four minutes. Remove and immediately place under cold water. Shell the eggs and place in the refrigerator until needed. Proceed in the same way as directed in the making of pâté in jelly for the aspic used here, excluding the use of wine. Wash and dry a sprig of tarragon and simmer a few minutes in the consommé. Meanwhile butter eight popover moulds. Cut thin slices of white bread into rounds the same size as the moulds. Having added the gelatine to the consommé, strain and cover about ¼ inch of the mould with aspic and place in the freezing unit of your refrigerator, or on ice. When firm, place a leaf of tarragon, previously blanched, in the centre of each mould, upon which in turn, place an egg and carefully fill the moulds with the rest of consommé. Then spoon what is left over the bread and place the bread on top. Put into refrigerator and chill. Serve individually, garnished simply.

LAMB KIDNEYS FLAMBÉ

Cut about a dozen kidneys in half lengthwise and remove the thin skin covering. Cut again into slices about ¼ inch thick. Season and toss quickly in a pan containing a generous quantity of butter, over a hot brisk fire. After three or four minutes, drain the kidneys and let them stand on a warm plate so that they may exude the blood which is sometimes distasteful. Swirl into the pan one glassful of Madeira, then slowly a glassful of brandy and set alight. Add a tablespoonful of butter, then the kidneys, and toss. Do not permit the kidneys to boil in the sauce as they will toughen. Note for the host-cook: This dish is easily completed at the table, and is very spectacular. This should be done after the kidneys have been removed and drained from the pan which is then used to complete the sauce.

PILAFF

Wash and parboil 1½ cupfuls rice for 15 minutes in plenty of salted water. Drain and brown in 2 tablespoonfuls butter with one minced onion in a saucepan. Mix with a fork, and cook well covered in a moderate oven 15 minutes.

MERINGUES

Fill meringue shells with vanilla ice cream and spoon over with hot orange marmalade diluted with orange juice and brandy.

MERINGUE MIXTURE

Whites of eight eggs beaten as stiff as possible and gradually mixed with one pound of powdered sugar and baked until brown.

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MEMOS TO GUESTS

(Continued from page 94)

example, there is no reason not to smoke if one wants to (although no one should smoke until after the meat course). If one has refused champagne, and the hostess or the butler offers a still wine instead, it would be over-diffident not to accept. A proper sense of proportion suggests that one should not leap to one's food the minute one has served oneself; but after two or three other guests have been served, it is over-diffident to feel that any more delay is necessary.

THE DISCIPLINED GUEST. There are two things that make guests difficult. One is the lack of knowledge, and the other—and much more important of the two—is lack of discipline. Most guests know how late they can be, how long they can stay, how much diffidence they should show in the houses of others. But too many are unwilling to discipline themselves enough to obey the rules.

In some guests there seems to be a curious spirit of exploitation towards those who are civilized enough, and disciplined enough, to feel bound by the rules of good manners; others can not protest when one whips out a cigarette after the soup course, so the undisciplined guest takes advantage of this. A hostess can not protest when someone smears lipstick all over her napkin, so the undisciplined guest makes no effort to eat tidily. It is an attitude without charm for others.

THE DISCREET GUEST. One of the primary rules of a guest's behaviour is that he must never repeat anything he has learned about his hosts as a guest of the house. This rule is almost as binding for a guest as the rule that a doctor should never repeat anything he knows about his patients. And it includes not only gossip, but also laughing comments about the food or the household arrangements, or any mean little funny stories at their expense.

To be scrupulously polite to one's hosts, no guest should ever repeat anything about another guest, either, since the hosts are responsible for the protection of all the guests in their house.

THE PUNCTUAL GUEST. Lateness is a curious thing. Chronic lateness, we are told, can be a manifestation of neurasthenia—a subconscious effort to escape the rigidity of time, or a desire to bolster one's ego. But as a rule, it has no such serious connotations, and can be traced to nothing more interesting than carelessness mixed with a little selfishness, in more or less equal parts. Lateness is frowned on in Europe, where anything less than perfect punctuality for a social engagement is considered a rudeness. But in America—supposedly the very nest of efficiency—lateness is strangely tolerated. In fact, with three exceptions, over-punctuality is not admired.

The first exception are hosts and hostesses who, in theory at least, must be punctual. Their tendency to come down late for their own dinners is still considered rude, although it may explain why super-promptness in a guest is regarded as somewhat unattractive. And more than any hostess, a man must be prompt when he has an appointment with a woman. The third inevitable promptness applies to occasions when royalty or chiefs of state are involved—everyone *must* be present when they arrive. Apart from these three exceptions, there is a pat little scale of accepted lateness of which guests can—and do—take full advantage.

1. *Luncheon or Dinner*
   With another person of the same sex: five to ten minutes.
   With a man (if one is a woman): anything up to fifteen minutes.
   With a married couple at a restaurant: never more than ten minutes.
   If one knows there are ten (or fewer) guests: fifteen minutes; up to twenty guests: twenty minutes.
   If it is a very big dinner, of perhaps fifty or sixty people: lateness up to half an hour is tolerated. (At buffet dinners especially, such lateness is expected.)
2. *Tea*
   A small tea party (five or six guests): fifteen or twenty minutes.
   A large tea or cocktail party, or any large afternoon reception to which one is invited for a given length of time: lateness from fifteen minutes after the first hour mentioned in the invitation, up to half an hour before the reception is to be over.
3. *Dances, and all large evening parties except musicales*
   An hour's lateness is entirely permissible.
4. *Musicales*
   No more than five or ten minutes, unless one is sure what time the program will begin. In this case, one should arrive at least ten minutes before hand.

WHEN TO GO HOME. It is impossible to give an exact schedule for the amount of time one should spend as a guest in someone else's house. At a reception or a tea, one might want to copy the American ambassador who allowed three to five minutes for a quick handshake and a surreptitious departure. Or, one might want to spend two hours with the kindly intention of making an inexperienced hostess feel that her tea party had been a great success. The one rule is that one must not leave before a guest of honour. Apart from this one certainty, the schedule can not be fixed exactly and the following suggestions concerning the length of a guest's stay can only be taken as a rough guide, to be changed to fit any local customs.

1. *Tea or an afternoon reception*
   If there are ten or twelve guests, or more: twenty minutes minimum. Fewer than ten: forty-five minutes mini-

(Continued on page 140)

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MEMOS TO GUESTS

(Continued from page 138)

mum. The maximum depends on the dinner hour; one should leave at least an hour before the customary time for dinner.

2. *An evening reception*
   A very large reception: forty-five minutes minimum.
   A smaller reception: an hour and a half. The maximum depends on the number of people still remaining—if there are only ten or twelve left out of a hundred, it is probably time for anyone but an intimate friend to leave.
3. *Luncheon*
   An hour and a half, or two hours. The margin here is very small; anyone asked to come at a quarter past one, and planning to leave before half-past two, might feel the necessity of explaining his departure to the hostess.
4. *Dinner*
   About three hours minimum, or three hours and a half. The maximum, as in the case of an evening reception, depends on the other guests. One may always leave after one or two couples have already gone, and acquaintances usually leave while there are still one or two other couples there.

FORMALITY WITH THE STAFF. Conversation with the household of one's host should always be extremely polite, formal, and brief. One should always greet a member of the staff with "Good evening," "Good morning," or "Good afternoon"; at the door, in leaving, a guest says, "Thank you" and "Good day," "Good afternoon," or "Good night." The staff takes the initiative in suggesting where guests should wait or leave their coats.

After several visits, however, when the guest has become a friend of the house, a little less formality is proper. The guest greets the staff by name ("Good evening, Carter" or, "Good evening, Mary") and he may inquire about the servant's health or that of the family, or comment on the weather. (But he does not greet the staff with "Hello.")

The essential point in this, as in all politeness, is to make others feel at ease. A very highly trained butler, for example (or a maid trained in the English tradition) will be made uncomfortable by an over-casual, over-hearty behaviour—however well meant—because he will not know how to respond. But an ex-Army comrade will quite naturally expect a friendly greeting and good-bye, and a hearty handshake. A cheerful general house-worker, too, is apt to feel quite at home in a less formal atmosphere.

"MAY I BRING . . . . ?" When one has accepted an invitation for luncheon or dinner and a friend arrives to spend the week end, there are two ways of handling the situation. Suppose, for example, that one were dining on Saturday night in a big house, with plenty of room for extra guests; it would be quite in order to call up the hostess and ask to bring guests because the chances are that the hostess would not be at all inconvenienced. On the other hand, if the house were small, it would be wiser to suggest staying home—(for example, "I'm so sorry, Mrs. Bigelow, but George and Mary Paine are coming for the week end; that will make so many of us that perhaps it would be more convenient for you if we didn't come to dinner on Saturday.")

In either case, the hostess is free to answer "Oh, I'm so sorry, but I'm afraid there just isn't room for any more—that's most disappointing, but I hope you'll come sometime soon again." Or she may say "Oh, how nice—do bring them. I'll look forward to seeing you all on Saturday at eight."

Any guest who comes for a week end, or even to spend the day, is a legitimate candidate for such an invitation. But there are three other points to bear in mind. The first is that one can more easily ask to bring a guest to a reception, dance, or cocktail party than to a luncheon, dinner, or bridge party—and asking for an invitation for a man is almost a favour to the hostess who is giving a dance. The second is that one should never ask to bring a friend who lives in the same community as the hostess, unless one knows the hostess intimately. For example, if Mr. Blank is well known to the hostess, and is not invited to her dance, it may be that there are reasons for omitting him which she would find it embarrassing to discuss with an acquaintance. If the hostess is an intimate friend, she will not mind being frank.

Finally, one should never ask to bring anyone whom the hostess would not have asked herself had she known him.

IN RESTAURANTS AND NIGHT CLUBS. It has been said before that guests should not give orders to their hosts' staff, but it is equally true that as a guest in a restaurant or night club, one should not give an order directly to a waiter. Well-trained waiters will never question a guest directly, and well-trained guests always make their requests to their hosts. But it is a curious fact that guests who would never dream of ordering anything in their hosts' houses are very often guilty of this particular form of bad manners in restaurants.

When the food is brought to the table, it is, of course, perfectly proper for the guest to answer such questions of the waiter's as, "Who ordered the curry?" But, as a rule, guests make their requests to the host, unless there are a great many guests and the host has suggested that each order for himself.

This is not, of course, the end of the story as far as guests are concerned, but taken all together it is a good platform to build on. Any convention of hostesses would probably agree on it. As platform principles, the points of behaviour listed here can serve as the basis for action in almost infinite variety of situations and circumstances. They are the beginning of a good beginning.

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THE FOOD MAN

Sir John Boyd Orr, Director-General of the Food and Agriculture Organization of the United Nations

BY RITCHIE CALDER

John Boyd Orr has preached that hunger could be abolished from the world if only the nations would get together. For the best part of a lifetime, as a doctor who knew the slums, as a scientist who knew the facts of nutrition, and as a practical farmer who knew the fullness of the good earth, he has preached that message. But until the United Nations met in Quebec in 1945 to bring into existence the first of the U.N. permanent agencies, the Food and Agriculture Organizations, few had listened to John Boyd Orr. In fact, almost as an afterthought, the British Government had asked Sir John Boyd Orr to go to Quebec, not as a delegate but as a technical adviser.

There he made one speech. On the strength of that one speech, a deputation followed him out of the hall. They asked him to become the Director-General. He was not the canvasser nominee of any Government—official candidates were being assiduously "lobbied"—but the conference had heard that speech.

They led him back to the Conference Hall and there, under the flags of the Nations, he took the oath in which he renounced all fealty, pledged himself to the service of the peoples and became the first "World Citizen"—for UNO itself was yet to be created, three months later. At 65, his job was just beginning.

THE COURAGE SOME CALLED FOLLY

Within six months, with a courage which lesser men called folly, he jeopardized his infant organization by offering its services in the struggle against famine. He summoned, to a Famine Conference in Washington, ten nations; twenty-three delegations turned up. He drove those delegates as hard as he drove himself. Throughout the days and into the nights he made them hammer out the urgent measures which averted a world catastrophe. The weary delegates, many of whom had not been to bed for 36 hours, assembled for the final session. Orr addressed them. Without a note, with that uncompromising Scots accent, and without any of the graces or artifices of the orator, he charged them afresh. Famine must never again be allowed to threaten the world....And he outlined his great conception of a world food administration. They cheered him. He asked me then what I thought of his speech. "John," I said to him, "I have liked it better each time I have heard it for the past sixteen years."

It was not, of course, the same speech, but it was the same constant theme from which he had never once deviated in all the years I had known him. I had gone up to Aberdeenshire to interview Dr. J. B. Orr, the Director of the Rowett Research Institute, at Bucksburn. He was a figure of importance in the scientific world but still obscure in the public imagination. I was supposed to talk to him about the nutrition of farm animals, but he wanted to unburden himself. A farmer's son from Ayrshire, he put on his tam-o'-shanter, took a shepherd's crook, and, forsaking the laboratories, carried me off to a hilltop. There, like an Old Testament prophet, but with his hobnailed boots solidly on the ground, he propounded what was later to come to pass.

"I can get farmers interested in the nutrition of animals because I can prove that it returns dividends in hard cash," he began. "But I canna get them interested in the nutrition of their ain bairns, far less in the bairns of ither folks. Think, man, the dividends that can pay, in human well-being, in lives fulfilled...aye, and in hard cash.

"There is hunger in a world which can produce all the food we need. But it is not just death from starvation which is a crime; it's all those millions who have never known the meaning of real health and freedom from disease because they are undernourished. A thousand million people underfed in the world and a thousand million farmers in poverty because they are not allowed to feed them with the food they can grow! If you can tie up the basic human need—food—with the basic human industry—agriculture—you can change the whole pattern of world economy." Even then he was saying what was to become consummated as "the marriage of health and agriculture" and the inspiration of the Hot Springs Conference which was called by Roosevelt during the war to plan his "Freedom from Want."

ABUNDANCE VERSUS "GLUT"

If farmers produced the abundance which could feed the hungry multitudes, they were ruined because it became a "glut." While millions starved, food was destroyed to keep prices up. If farmers (he argued) could be given stable prices, with a prospect of a decent return for years ahead, they could plan abundance. Farmers would have money to buy industrial products, to pay the wages of industrial workers to buy the food the farmers produced. But it could only be done on a world-scale. First, though, the politicians and the statesmen must be confronted with the facts of malnutrition. There Orr could speak with all the authority of a scientist but, while others were content with laboratory measurements and clinical investigations, Orr wanted facts that would light the faggots of the public conscience.

For Orr was, and is, an evangelist. Indeed, he had originally been intended for the Church and was studying for his M.A. and his divinity degree at Glasgow University when his father died and he had to earn a living and help to educate his brothers and sisters. So he took a job as a teacher and by work and abstemious living saved enough to go back to Glasgow University to complete not a divinity degree but a doctorate of medicine.

Once again he was diverted, be-

(Continued on page 144)

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THE FOOD MAN

(Continued from page 142)

cause what he saw in the hospitals and slums of Glasgow led him to research into metabolic disease and into the science of nutrition. He took a research degree. Yet again he was diverted, when the first World War broke out and he joined up to win the D.S.O. and the M.C. on the battlefield. He became a Lieutenant Colonel but, not content with that, finished the war in the Navy.

Tempting offers awaited him but he ignored them all for a job at £350 a year at Aberdeen, conducting research into animal nutrition. His laboratory was a cellar, but from it, by his persistence, grew that township of research, The Rowett Research Institute, with its large experimental farm, its laboratories, its Imperial Bureau, and the elegant Strathcona Club, where nutrition experts from all over the world come to live and learn.

His job was animal nutrition, but his concern was human beings. When he was asked to send an expedition to study the exhausted pastures of East Africa, he attached a medical mission to study the Massai and the Kikuyu tribes who depended on those pastures. That expedition became a scientific classic. But nearer home, in Darkest Britain, he tried a social experiment. He fed milk to 200 children of Lanarkshire miners and watched them grow and blossom before his eyes.

"But they still won't listen," he said to me. So he launched his nationwide social survey on "Food, Health and Income." The results in 1934 shocked complacency and became a major political issue. Half the people in England, he showed, did not have an income which could guarantee them a healthy diet. If you were a good cook and a careful housekeeper, if you had an allotment or lived in the country, you might "get by" but it was a precarious balance and the bottom four and a half million were definitely malnourished.

The controversies which followed attracted world-wide attention. America carried out a similar survey and the same challenge emerged in the richest country on earth. Through the League of Nations, with Orr on the technical commission, country after country repeated the inquiry and always with the same disquieting results. With nutrition now a live issue, the "climate" was prepared for the rationing system, based on scientific data, which brought Britain through the war a healthy nation.

During World War II, in 1942, Orr came to the United States. He did not come as a V.I.P. but he saw Very Important People and prepared the way for the Hot Springs Conference a year later. Orr was not allowed to go in the flesh to Hot Springs (to Whitehall, he was still "unorthodox") but he went as a ghost. The film *The World of Plenty*, propounding his doctrine, was shown to the Conference and when, in the last sequence, the totem-carved face with its cactus-spike eyebrows and that inflammable honesty flung out his forthright challenge, the delegates rose in their enthusiasm. From Hot Springs events moved on to Quebec and the birth of the Food and Agriculture Organizations and to the toughest job that tough Scot, wrenched from his retirement and his yearning for a farm in the Braes of Angus, has ever faced.

NOT BREAD BUT PAMPHLETS

For they gave him a charter for a fact-finding and advisory organization. ("The people are crying out for bread and we are to give them pamphlets," he once said bitterly.) He wants an international administration which will set food above politics, determine fair prices for farmers so that "Farmer Pete will never again die from growing too much wheat," see that people everywhere get the food they need, without political sanctions, and establish "Operation Joseph" to abolish the threat of famine by stacking, in regional granaries, the plenitude of the fat years against the scarcity of the lean years.

The nations have gone a long way along that road with him. He wanted a World Food Board, supranational with trading funds of its own. But that needs dollars which nations have not got. So, in the deliberations of the F.A.O. Conference at Geneva, they are discussing a modified plan, whereby nations will build up buffer stocks of their own, "ever-normal granaries." For those they will lay in supplies at a predetermined price level and when world prices begin to rise, they will unload, on the instructions of a World Food Council, to redress the balance and maintain stability. It offers him his "Joseph" granaries, on the same basis and there is a proposal for "concessionary rates," or cut prices, at which potential "gluts" will be disposed of to needy nations which are prepared to use the produce for approved social measures.

It is "*inter*national rather than *supra*national" since sovereign nations will negotiate through the Council and will not be over-ridden by it.

Sir John Boyd Orr wants to see that through and get back to the "tacketty-buits" that will take him into the cattle-byres and the ploughed fields of the Newton of Strathcathro. Only his wife knows the real weariness of the fire-consumed man she cossets through conferences and nurses on arduous trips to the ends of the earth. Only she knows the real depths of that simplicity which defeats the toughest politicians and shames worldly-wise statesmen. For the secret of his achievements is just single-minded simplicity—the simplicity of his gospel: "Food is grown to be eaten."

[EDITOR'S NOTE: *Ritchie Calder is a member of the editorial staff of the British publication,* The New Statesman and Nation. *The author of three books,* The Lesson of London; Carry On, London; *and* Start Planning, Britain, *he also writes scripts for documentary films. During the war Mr. Calder worked in the Scientific Department of the Foreign Office.*]

FIGURES IN SLIPS

(Continued from page 125)

Exercise for a diminishing waistline (to be done twenty times): Stand in the middle of a room. Separate the feet about 12 inches. 1. Bend the knees. 2. Separate the knees. 3. Push waistline out-back. 4. Raise arms up sidewards to shoulder level. Now—keeping hips where they are, push upper torso out to the right as far as possible, stretching right hand out away from left hip. Return to position and repeat to the other side.

Exercise for a higher bosom (to be done twenty times): Stand with feet 12 inches apart. 1. Bend the knees. 2. Separate the knees. Hold a book in each hand near the shoulder. Be sure that your spine is as straight as possible (tummy in tight). Now slowly, slowly, push books up toward the ceiling (with elbows back and arms near the ears). Then, *slowly*, bring hands back to their original position near shoulders.

Exercise for coordination: Stand with back against the wall; feet 4 inches from wall and four inches apart. Lean back against wall. 1. Bend knees. 2. Separate knees. 3. Press waistline against wall. 4. Place fingertips on shoulders—elbows bent at the ribs. Now—take your time, thinking only of pressing the waist against the wall, push the back up on the wall until the legs are almost straight. Then, with arms back on the wall, slowly raise arms above the head and simultaneously pull right knee to chest. Keep waistline pressed to wall, slowly lower the leg, and pull fingertip back to shoulders. Repeat with left knee.

Exercise for a nipped-in waist (to be done twenty times): Stand in centre of room, feet 12 inches apart. 1. Bend knees. 2. Separate knees. 3. Push waistline out-back. 4. Raise arms up sidewards to shoulder level. Now—with hips facing forward, twist upper torso all the way to the right. Return to the front and repeat, twisting all the way to the left.

Exercise for prettier posture: Stand against a door with feet 4 inches apart. 1. Bend knees deeply. 2. Separate knees. 3. Press waistline against door. Now—ever so slowly, with waist pressing against door, push back up door until legs are almost straight. Then, lift chest toward ceiling, pulling chin in so that the back of your neck is nearer the door.

Exercise for an indented waistline: Stand in the middle of a room. Separate feet 12 inches. 1. Bend knees. 2. Separate knees. Now—raise arms above head and clasp hands (with palms facing the ceiling). With elbows well behind ears, bend waist *slowly* to the right. Hold this position while you push your left shoulder and ribs back as far and as hard as possible. Then raise the body and repeat to the left side.

SILVER DETAIL

HAANEL CASSIDY

GORHAM'S "Old French" sterling flat silver in a close-up taken from the luncheon setting shown on page 129. It is available by the six-piece place setting or the individual piece; the purity of line makes it an excellent choice, harmonious with china of any period. At Plummer, Ltd.

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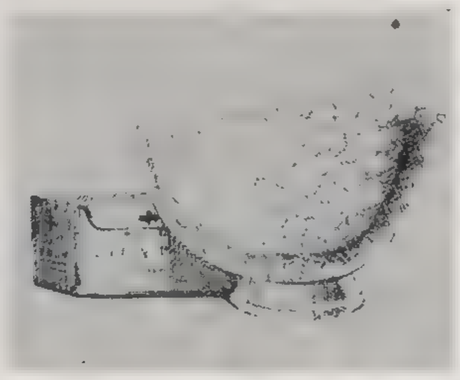

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Entre-Nous is Bombi's new fragrance —a gentle combination of many floral essences—to be worn as lightly as a spring bonnet. Franklin Simon.

In applying lipstick it's the outline that counts: Lucien Lelong's Lip Service has a Lucite quill for outlining—with lipstick to fill in. Bonwit Teller.

Cream for your lashes by Aziza. New, smooth way of coating lashes without water. The colour (Aziza has a wide range) comes in a series of little tubes-with-brushes. Altman's has this mascara.

MIEHLMANN

Ribbon tied at the waist: Gourielli's Golden Bow lipstick case. Handsome holder for a lipstick with a brand new ingredient that helps to prevent chapping and cracking. Bergdorf Goodman has it.

There is more to the New Look than meets the eye . . . it's the fundamental figure control so perfectly achieved with the Modart Modifier.

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The Modifier is exquisitely made of beautiful materials. You'll want to see it . . . at your favorite store or shop.

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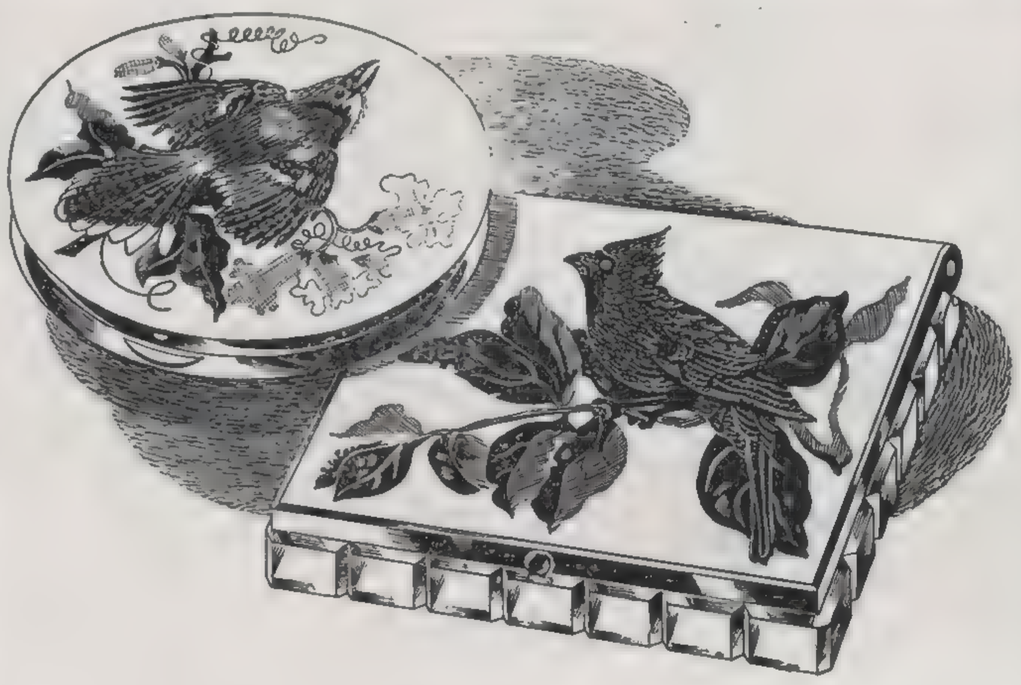
LE MONDE CORSET COMPANY
Saginaw, Michigan



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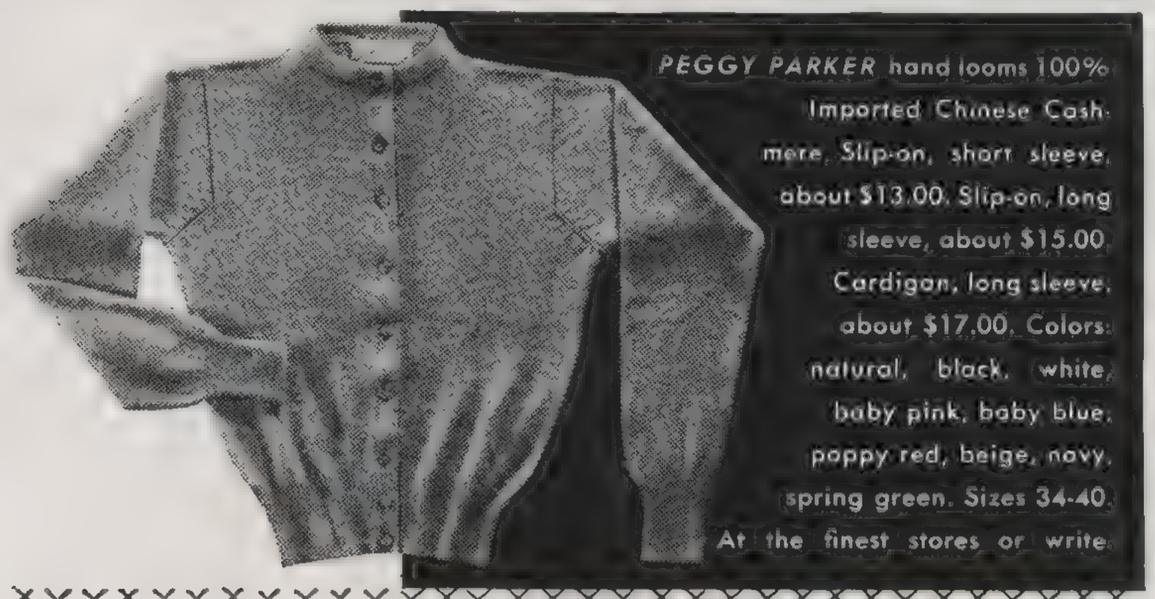

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WOMEN AND HORSES

(Continued from page 87)

train either if she had a mind to. There was a story after Kellsboro' Jack won the Grand National that Mr. Clark, who originally bought the horse, soured on him a week before the race, and declared, "I'd sell that beast right now for five dollars!" and that Mrs. Clark said, "I'll buy him. Here's the money." Anyway, it is a matter of record that Kellsboro' Jack ran in Mrs. Clark's colours.

The youngest owner of jumpers is twenty-year-old Ella Widener. Six years ago her grandfather, Joseph E. Widener, gave her a grey steeplechaser named Iron Shot, with which she won a number of the important races. Last spring, her father gave her one named Adaptable, and he obliged by winning $30,000 in purses at the autumn meetings.

The first jumper to carry the colours of Mrs. Esther duPont Weir wasn't exactly a gift horse. It seems that Jim Ryan, who later became her trainer, had imported a promising young animal from Ireland, and asked her to buy it. Mrs. Weir liked the horse, but thought the price of $2,500 was too high and said so. Ryan suggested that she toss a coin for it—double or nothing. She did—and paid Ryan $5,000.

There is probably no one to whom steeplechasing is more the be-all and end-all of existence than Marion duPont Scott. For many years she has had one of the larger stables, the training of which she personally supervises. She has won great races: the Liverpool Grand National with Battleship, a son of Man o' War, and the Maryland Hunt Cup with Trouble Maker, one of the great jumpers in our time.

Annually, Mrs. Scott gives a one-day race meeting at Montpelier, her place in Virginia, on which she has one of the best steeplechase courses in the country, and to which she invites the countryside. (Not only is there no admission charge, but she puts up the purses and pays the shipping bills of all the stables that come to run for them.) She is an active member of the National Steeplechase and Hunt Association, the governing body of the sport (other women members are Mrs. Clark, Mrs. Weir, and Mrs. Dodge Sloane), and a sort of unofficial committee of one on courses. Several years ago the turf of the steeplechase course at Saratoga became very hard because of a long spell of dry weather. So Mrs. Scott bought an elaborate sprinkling system and had it installed at her own expense. It hasn't been used much. The Saratoga Association for the Improvement of the Breed of Horses discovered that the contraption required a lot of water—and water is costly in Saratoga.

The first woman to lead the list of winning owners on the American tracks was Mrs. Dodge Sloane. That was in 1934, when her stable had such stars as Cavalcade, High Quest, Psychic Bid, Caesar's Ghost, and won forty-four races and a quarter of a million dollars in prize money. Last season it won sixty-three races, and $376,872, finishing sixth. Although Mrs. Sloane has a stud at Brookmeade Farm, near Upperville, Virginia, she is an ardent patron of the yearling sales, at which she occasionally makes her own bid. (Usually, bidding is done by the trainer, or an agent.) At Saratoga last August she gave $121,000 for four colts; $41,000 for one by Count Fleet, which she called Full Speed, and which is now in training at Aiken.

The Brookmeade horses are invariably well named. Cavalcade was by Lancegaye, High Quest by Sir Galahad III, Psychic Bid by Chance Play, and Caesar's Ghost by Pompey. There also was Market Wise, whose father was Broker's Tip. Market Wise was the fellow Brookmeade sold to Louis Tufano, a building contractor on Long Island, for $1,000, and which won $222,000 for his new owner. It happened this way. Brookmeade, like all other big stables, weeds out the culls at the end of a season. There was a two-year-old in the lot that year—his name doesn't matter because he never finished in the money—that caught Tufano's eye about the time he was getting together a few horses to race in Florida. Brookmeade's trainer—not the present one—priced the animal at $2,500, but Tufano said $1,500 was all he'd give.

It looked like no sale till Brookmeade's trainer said that for $2,500 he would throw in a colt named Market Wise, who'd won a couple of cheap races, and Tufano could have the two for the price of one. Tufano really didn't want the extra horse, but he called it a deal. To save you the trouble of looking it up, Market Wise won seventeen races for Tufano, and in two of them beat Whirlaway. Somebody once asked Mrs. Sloane how she felt about selling Market Wise. "Oh," she said, "every time he won I told my trainer to go and sit in a corner with Mrs. Phipps' trainer. *He* sold Seabiscuit." (Seabiscuit, sold for $7,500 by the Wheatley Stable, won $437,730 for Charlie Howard.)

When Mrs. Charles Payson inherited half the Greentree Stable in 1944 she had been an owner for a dozen years. Her mother gave her a yearling named Rose Cross, and the following season she began racing the Manhasset Stable in partnership with Mrs. Thomas Loughlin. Rose Cross, by the way, won the Manhasset Stable's first important race, the Dwyer Stakes. Amphitheatre was probably the best colt that carried the Manhasset colours. He raced only at two, and was particularly good at Saratoga. That year (1941) the Hopeful Stakes was completely a family affair. Though there were other runners, Mrs. Payne Whitney's Devil Diver and Shut Out ran one, two; Amphitheatre was third, and a colt named Buster, belonging to John Hay Whitney, was fourth. Like all the Whitneys, Mrs. Payson is at the tracks the day her horses run—and many days they do not—and she pays frequent informal visits to the stables. Her favourite spot to watch races from is the Jockey Club members' stand on the roof at Belmont. Jockey Arcaro, who used to ride for Green-

(Continued on page 149)

OTHER SIDE OF TRACKS

(Continued from page 76)

trainers studying the animals and making plans not for just tomorrow but for weeks ahead.

Or it might be that the coffee and the morning papers and the usual run of new and old race track rumours have an appeal all their own. But, whatever it is, I am certain that for me it constitutes quite definitely one of the reasons I still like horse racing after all these years.

But of the many quite definite and tangible attractions the thrill of seeing your racing colours carried to victory by a horse you not only own but also bred is the greatest.

In the first years of the life of a race horse, it is quite likely to be known merely as that "little bay colt" or that "nice chestnut filly." And then, as it starts to show some promise of speed, the colt or the filly might be designated as "The Colt" or "The Filly." But that doesn't conform to the intricate rules governing the racing of horses. They can not race until they are named and that in itself is a tedious but enjoyable task. Many of the best and most cleverly named remain obscure while others with almost incomprehensible derivations become champions and by that very fact their names are synonymous with everything desirable in a race horse—speed, stamina, and a long record of great victories.

My own particular inclination in naming horses has been to find a word or two words, or even a phrase, referring to the combination of the names of the sire and dam, or at least to one or the other. Other owners find it simpler to work out abbreviated combinations of the sire and dam names. And others are oftentimes downright silly, and name their horses after irrelevant things or places. It is quite easy to remember that Cold Shoulder is by Display–Glacial; Postage Due is by High Time–Postage. Those names are good to me because they are natural. The school with which I find myself in disagreement would have named them Disgla and High Age—combinations of their ancestry, to be sure, but ugly and meaningless names.

There is fun in the afternoon between races. The milling race-track crowds, impersonal and concerned only with their own disappointments or successes, seldom see or realize the between-acts, the by-play, of the people of racing. It's pleasant to stand in the paddock while the horses are being saddled and admire a fine horse. It's fun to argue baseball with the jockeys; to pass the time of day with the sports writers; to argue breeding theories with another breeder; to sell or buy a horse at your own price or to argue mildly about what happened in the race just run.

But it isn't all just sitting and looking and laughing and joking. It is important to observe closely as many races as possible and study the performances of other horses which you might be racing against in a few days or in an important race a week hence. It is important too to observe the jockeys—how they handle horses—just as a baseball manager studies batters and pitchers.

It is important to observe the welfare and morale of your own stable employés. Every owner and trainer and official should be aware of his own responsibility to the sport, because it is a gigantic enterprise which exists and prospers because of public approval and public patronage.

WOMEN AND HORSES

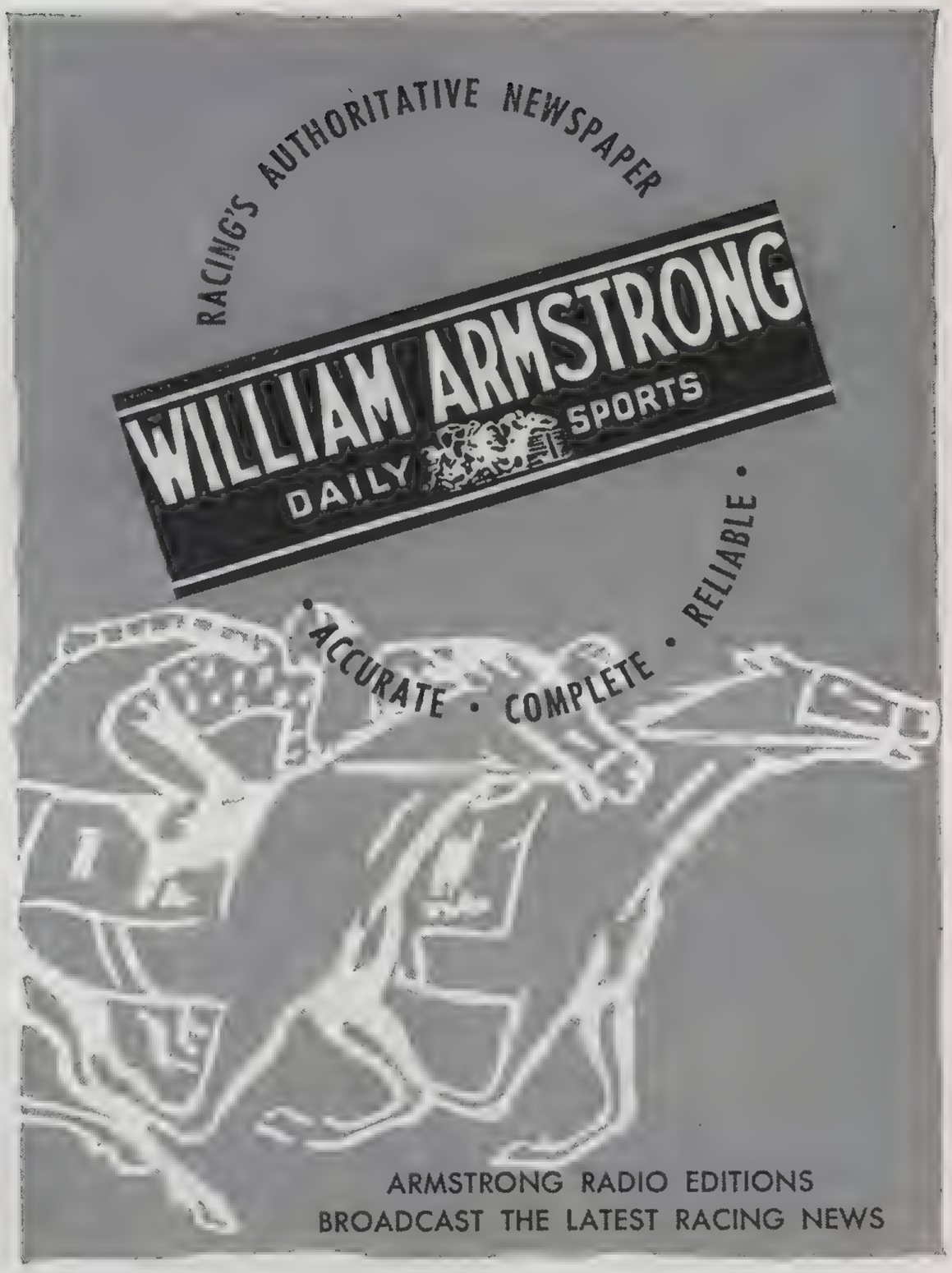
(Continued from page 148)

tree, once said, "She is a very high-class woman. She never has nothing to say."

There's a saying: "Around the race track it's chicken one day, feathers the next." It's a good bet, though, that there has never been anything to compare to the changes in the fortunes of Mrs. Elizabeth Graham's Maine Chance Farm horses. In 1944 they won $79,235 in prize money. That summer she paid $248,000 for sixteen yearlings, which next season won her $589,170. In 1945 she spent $315,000 more for yearlings, and all but two of them were destroyed in a fire at Arlington Park. Last year the bad luck continued; Jet Pilot broke down after winning the Kentucky Derby, and her star two-year-olds lost their speed. Racing is like that.

Mrs. Graham knew a great deal about horses before she knew anything about business. She had saddle horses, and developed jumpers into blue ribbon winners before she went in for racing. However, she has her own ideas of perfection, and demands it in her stable. She fusses a lot over her horses, worrying whether they get enough sunshine, calcium, and vitamins, but she is so good a judge that she has never sold a first-class horse down the river. On occasion she has sent her trainers quantities of lotions and unguents; the only thing used in the stable now is a pink spot cream that is marvelous for cuts, bruises, and especially cracked heels. She has ordered the mane and tail of one of her pets done over three times before the braiding suited her, and she also has spent hours massaging the legs of a colt or filly that has gone lame.

It is a toss-up whether she disapproves more of her horses wearing blinkers or having their tongues tied down before they race. (This is done to prevent a high-strung animal playing with its bit, or swallowing its tongue in a fit of nervous excitement.) She won't tolerate her horses being whipped, and a jockey who does seldom rides for her twice. Once she was running a big sluggish colt that really needed stirring up at the start—he was an odds-on favourite, too. Just as the riders mounted, she said to the boy in a cool monotone, "Give my trainer your whip." The colt ran next to last.



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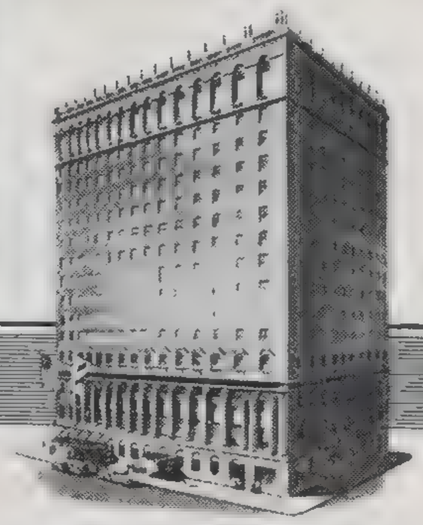


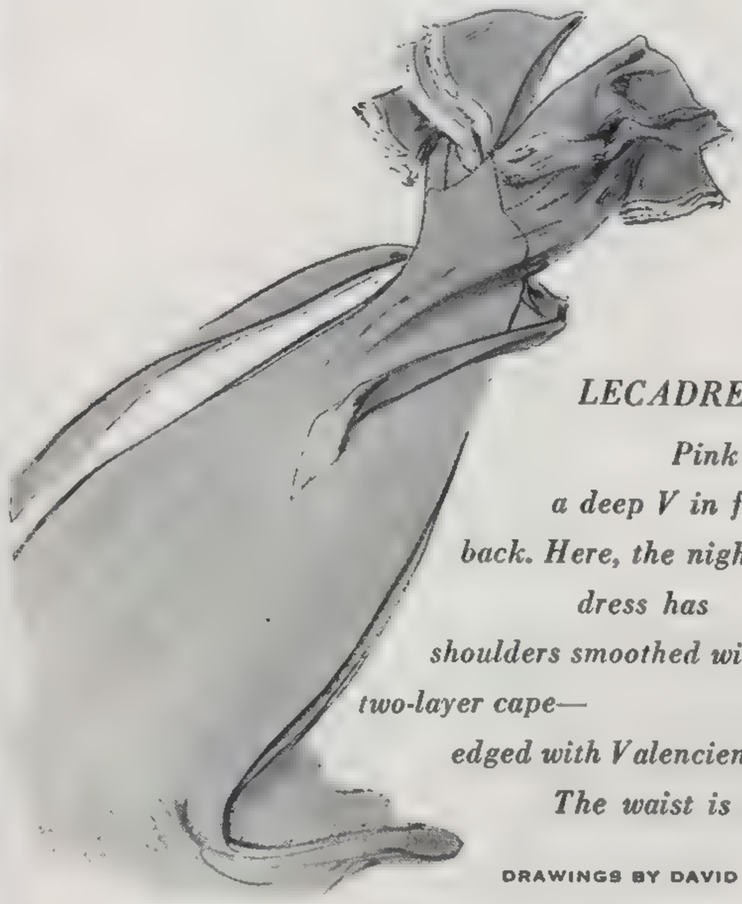
PARIS LINGERIE

LESPINASSE

Paris nightdresses: in a tradition of careful perfecting, fine detail. Here, pink crêpe, the neckline and shoulders ruffled around and down in the back. The ruffle repeated, becomes a deep flounce at the hem.

ALFEE

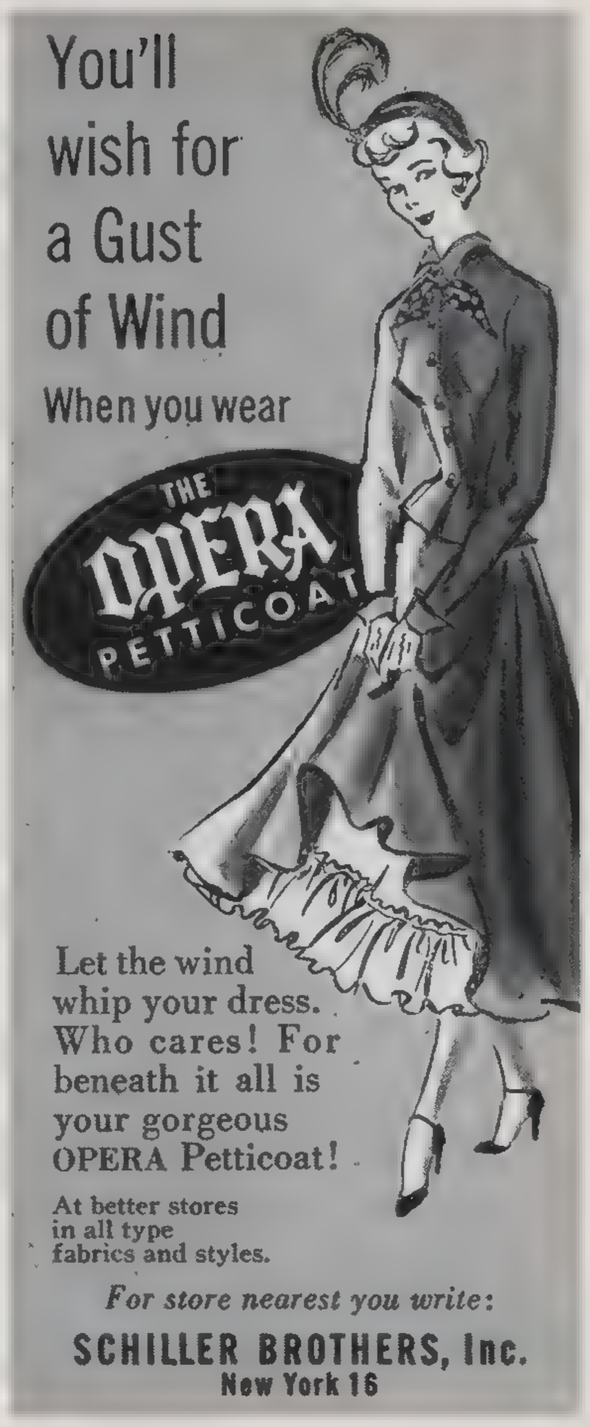
A sleeveless nightgown. Points of interest: the straight-falling Grecian lines, armholes cut high, the fullness of skirt caught in front with a ribbon.

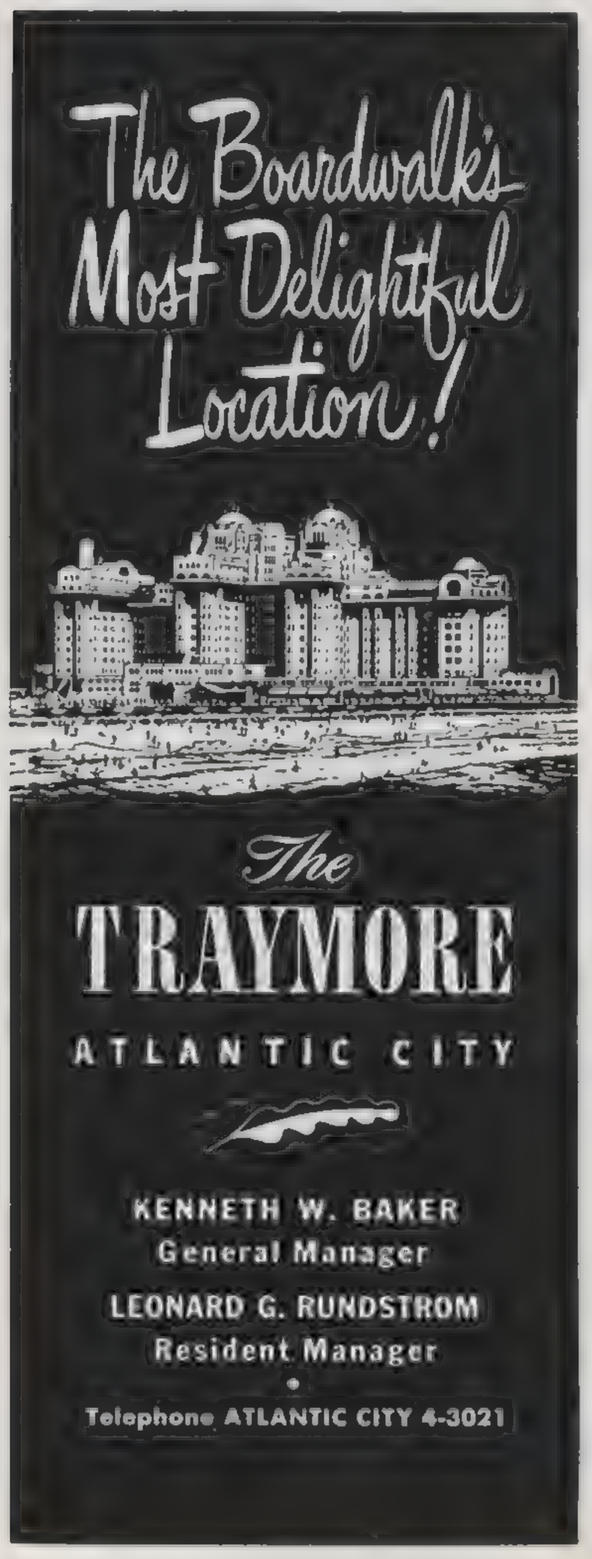


LECADRE-MARNIER

Pink crêpe, cut to a deep V in front and back. Here, the night-dress has shoulders smoothed with a two-layer cape— edged with Valenciennes lace. The waist is sashed to the back.

DRAWINGS BY DAVID





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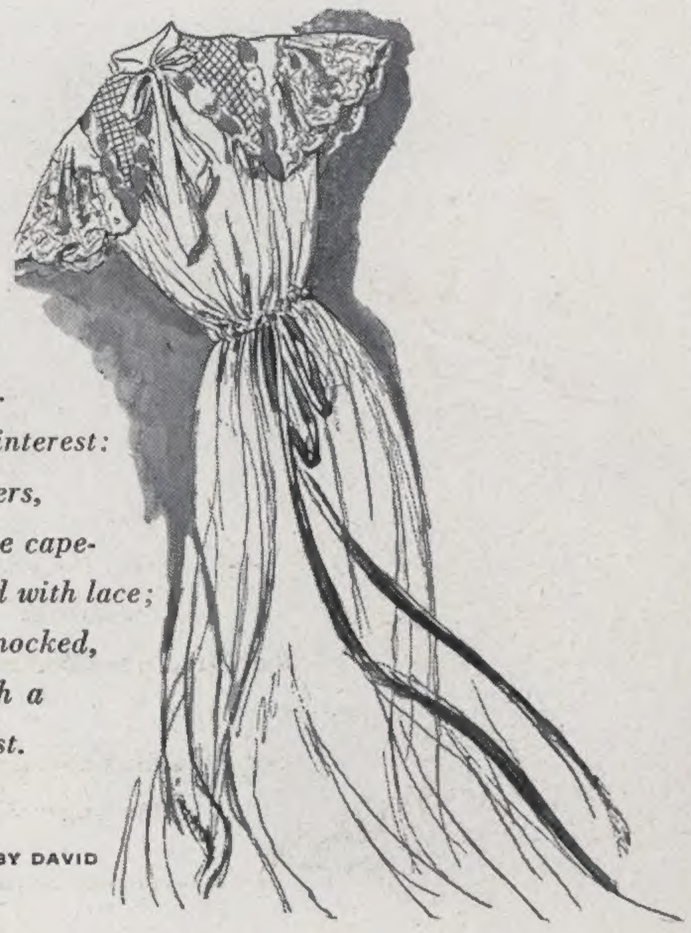
PARIS LINGERIE

FRENY

The petticoat returns to Paris—like Paris slips and nightdresses, with a shapely prettiness, abundance of material. Here an evening slip and brassière, pale blue satin, sectioned with lace.

CAPDEVILLE

Here, a slip with the same rounded shape as the dresses to wear over it. In white georgette, the bodice tucked, drawn in with a sash. The skirt is full, and flounced with eyelet.



FRENY

Frilled nightdress with a prim, high neck. Points of interest: the shoulders, rounded to little cape-sleeves, ruffled with lace; the bodice smocked, drawn in, with a ribbon, to a tiny waist.

DRAWINGS BY DAVID

—while using Tampax!

Please read the above words again and then think back to older kinds of monthly sanitary protection. Think of the belts and pins and external pads and then contrast all this with the simple, internally-worn *Tampax*. It's as small as your littlest finger, yet so absorbent and efficient that it's a great credit to the physician who invented it.

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When those "horrible days" arrive in your life next time, be ready with a supply of Tampax—at your drug or notion counter in 3 absorbency-sizes: Regular, Super, Junior. You will find Tampax will give a real lift to your state of mind! Tampax Incorporated, Palmer, Mass.

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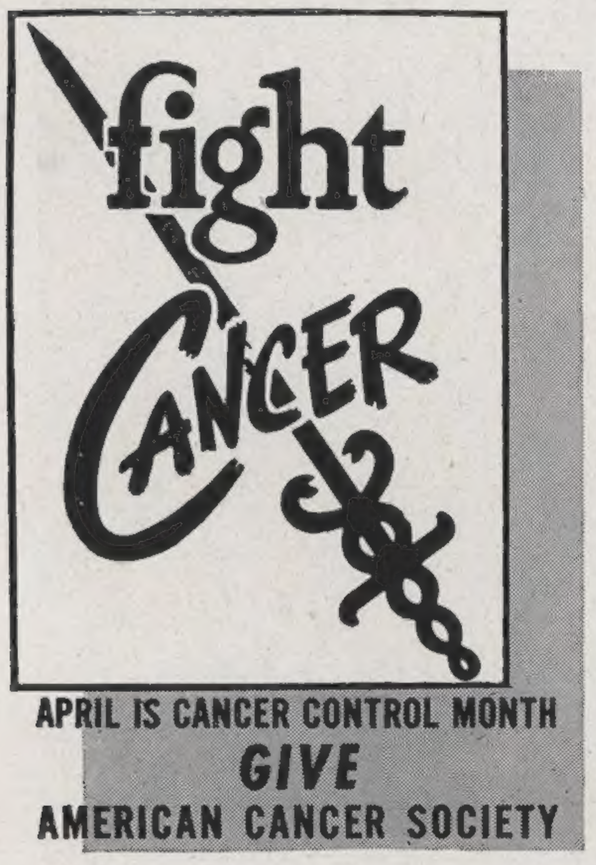

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DOUBLE SUMMER TIME

(Continued from page 96)

Here are specifics—which adapt for town or country, without compromising their integrity of line, mood, or fashion . . . or your pocketbook.

BASIC CLOTHES

The Shantung suit. Try the golden mean of skirt width, and mid-arm sleeves. Try it in natural or grey. (The non-committal colours are ideal as chameleons.) In town, with a tulle scarf, Shantung opera pumps and bag. In the country, with a cotton shirt, white shoes, white cotton gloves.

A linen dress, perhaps in a neutral, or in the new dark-brights, green, for instance. Wear it in town with linen opera pumps to match, a big cartwheel, longish gloves. In the country with straw slippers, kid-strapped shells, a rough linen stole, a duck sailing hat . . . if any.

A tie silk, cool and floaty, the perfect lunch-through-cocktail dress in town, with a one-colour cloche, or a big, short-backed Milan; your kid slippers matched to the background colour; your bag, neat, clean-lined calf. In the country, try it with kid or linen shells (a tie-print with strappy sandals looks too "busy"), a big, functional shade hat, short gloves.

Pongee shirtwaist dress—this is the perfect example of a country invasion of town. It's obviously perfect in the country, with low-heeled shoes, for luncheon at the club, or supervising the children's mud pies. But it's news for town—cool, foolproof-washable, it looks chilled and almost mannered, with a big black cartwheel, black glove and bag accents, or, even newer, play it all-of-a-tone, with matching shoes, bag, and hat.

Cotton has really come to town, not due to expediency, but performance. The printed cottons have the importance of design heretofore reserved for crêpe. The chambrays come in urban colours, not the country primer pastels of last year, but mossy, muted off-shades. The dresses themselves are fined down with small, good detail; a corded skirt, diagonal tucks, a French cuff, a flatly curving collar.

HATS

The city-country catalyst is the cartwheel. For the budget-minded, try it in natural straw as a wear-with-all. If you are mad-about-hats, vary their mood and colour. Have a big black one to keep in town, a pastel for your best cotton or linen, a white one for *all* your summer cottons. Of course, it won't pack—so wear it!

SHOES

The line is rather irrevocable here. Most day shoes just do not adapt from town to country. However, this year, there are a few: the linen opera pump with the lower-middle heel; the Shantung or polka-dotted opera ditto, for lunch at the club. The coloured kid pump (if you promise to stay off the lawn).

Dusharme
REG. U. S. PAT. OFF. & CAN.

THE Pearl OF HAIR CREMES

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YOU, TOO, can enjoy the flattering loveliness of an obedient coiffure. For soft, natural lustre and sparkling highlights, use Dusharme between shampoos . . . before and after permanents . . . as a hair dressing. Dusharme is the miracle hair creme.

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DESIGNS FOR DRESSMAKING

Sashed dickey dress, Design No. 6442. Sizes 12 to 20 (30 to 38). For size 16, 5⅛ yards of 35" material without nap. For dickey and sash, 3 yards of 35" material without nap. Front view on page 81.

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